Dance MAGAZINE

OCTOBER 1950

35 CENTS

AMERICA'S OWN OUTSTANDING BALLET MAKES NATIVE DEBUT

after four seasons of UNRIVALED TRIUMPHS in Europe, South America and the Near East

MARQUIS DE CUEVAS' GRAND BALLET

GALA PREMIERE - OCTOBER 30th - NEW YORK CITY

four week season thru November 25th

CENTURY THEATRE

PRESENTING WORLD FAMED BALLET STARS

ROSELLA HIGHTOWER — ANDRE EGLEVSKY
GEORGE SKIBINE — MARJORIE TALLCHIEF
ETHERY PAGAVA — ANA RICARDA

with

JEAN BABILEE

and

NATHALIE PHILIPPART

GUEST ARTIST: JANINE CHARRAT

SUPERB COMPANY — BRILLIANT CORPS DE BALLET — SYMPHONY ORCHESTRA

Ballets Presented for the First Time in America

THE YOUNG MAN AND DEATH (Bach, Cocteau, Petit, Wakhewitch); LOVE AND HIS LOVE (Franck, Babilee, Cocteau); A TRAGEDY IN VERONA (Tchaikovsky, Skibine, Delfau); LES BICHES (Poulenc, Nijinska, Marie Laurencin)

Program for Gala Premiere

CONCERTO BAROCCO (Marjorie Tallchief, Skibine); NIGHT SHADOW (Pagava, Skibine, Tallchief); THE BLACK SWAN (Hightower, Eglevsky); THE YOUNG MAN AND DEATH) Babilee, Philippart

Repertory for First Three Weeks

PREMIERE PROGRAM ABOVE. TUES. EVE., OCT. 31: Constantia, Petrouchka, Don Quixote, The Young Man and Death. WED. MAT., NOV. 1: Concerto Barocco, The Blue Bird, Giselle. WED. EVE., NOV. 1: Swan Lake, Pas de Quatre, Love and His Love, Beau Danube. THURS. EVE., NOV. 2: Concerto Barocco, The Nutcracker, Giselle. FRI. EVE., NOV. 3: Swan Lake, Pas de Quatre, Love and His Love, Beau Danube. SAT. MAT., NOV. 4: Swan Lake, Pas de Quatre, Love and His Love, Beau Danube. SAT. EVE., NOV. 4: Concerto Barocco. The Blue Bird, Giselle. SECOND WEEK — MON. EVE., NOV. 6: Les Sylphides, A Tragedy in Verona, Black Swan, Petrouchka. TUES. EVE., NOV. 7: Design with Strings, Good-Humoured Ladies, Love and His Love. WED. MAT., NOV. 8: Design with Strings, Good-Humoured Ladies, The Nutcracker, Love and His Love. WED. EVE., NOV. 8: Les Sylphides, A Tragedy in Verona, Black Swan. Petrouchka. THURS. EVE., NOV. 9: Les Biches, Mad Tristan, The Nutcracker, The Young Man and Death. FRI. EVE., NOV. 10: Concerto Barocco. Adventures of Till (Till Eulenspiegel), Pas de Trois, Night Shadow. SAT. MAT., NOV. 11: Concerto Barocco, Adventures of Till, Pas de Trois, Night Shadow. SAT. EVE., NOV. 11: Les Biches, Mad Tristan, The Nutcracker, The Young Man and Death. THIRD WEEK — MON. EVE., NOV. 13: Adventures of Till, Persephone, Don Quixote, Petrouchka. TUES. EVE., NOV. 14: Brahm's Variations, The Blue Bird, A Tragedy in Verona, The Young Man and Death. WED. MAT., NOV. 15: Brahm's Variations, The Blue Bird, A Tragedy in Verona, The Young Man and Death. WED. EVE., NOV. 15: Adventures of Till, Persephone, Don Quixote. Petrouchka. THURS. EVE., NOV. 16: Constantia, Sebastian, Love and His Love. FRI. EVE., NOV. 17: Petrouchka, Giselle. SAT. MAT., NOV. 18: Constantia, Sebastian, Love and His Love. SAT. EVE., NOV. 18: Petrouchka, Giselle.

(Programs subject to change)

A TOUR WILL FOLLOW

MARQUIS GEORGE DE CUEVAS
Founder :: *Director*

RAYMOND MASSIET
General Administrator

GUSTAVE CLOEZ — *Conductor* — JOHN TARAS — *Ballet Master*

MAIL ORDERS NOW — Please make checks or money orders payable to Marquis de Cuevas' Grand Ballet. Address: Mail Orders, Marquis de Cuevas' Grand Ballet, International Theatre Bldg., 6 Columbus Circle, New York 19, N. Y. Enclose self-addressed stamped envelope.

PRICES (Tax Included); *Gala Premiere*—Orchestra $6.00; Mezzanine $4.80; Balcony $3.60, $3, $2.40, $1.80. *Evenings Thereafter*—Orchestra $4.80; Mezzanine $4.80, $3.60; Balcony $3, $2.40, $1.80. *Matinees Wednesday and Saturday*—Orchestra $3.60; Mezzanine $3.60, $3; Balcony $2.40, $1.80, $1.20. Box Seats—Evening Performances $6; Matinees $3.60.

MICHAEL TODD'S PEEP SHOW

Staged and Lighted by
HASSARD SHORT

Scenes Directed by
MR. ROBERT EDWIN CLARK, ESQ.

Dances by
JAMES STARBUCK

Scenery by
HOWARD BAY

Costumes by
IRENE SHARAFF

and exclusively

Featuring **FABRICS** *by* **DAZIAN'S**

ESTABLISHED 1842

The World's Largest and Oldest Theatrical Fabric Organization

142 WEST 44th STREET • NEW YORK 18, N. Y.

IN CALIFORNIA: DAZIAN'S OF CALIFORNIA, INC., 731 SO. HOPE ST., LOS ANGELES 14

BOSTON (16): 400 BOYLSTON STREET • CHICAGO (2): 125 NO. WABASH AVENUE

Masters of the dance choose Leo's Advance...

FOOTFORM BALLET. Accordion pleated soft toe ballet. The ideal practice shoe. Soft, pliant glove leather shapes to foot easily—because of Leo's special construction. All sizes AA to D.

BLACK or WHITE $2.95
COLORS TO ORDER 3.95

Agencies in principal cities. No branch stores.

ADVANCE THEATRICAL SHOE CO.
32 West Randolph St. • Chicago 1, Illinois

Est. DEA 1932

DANCE EDUCATORS of AMERICA

ANNUAL OPEN SESSION

SUNDAY, NOV. 26—9 a.m. to 5 p.m.

HOTEL STATLER, New York

Fee for Non-Members $10.00
(notes included)

The DEA's DANCE DICTIONARY
Contains correct spelling and pronunciation of the terms commonly used in teaching ballet, tap, acrobatic, ballroom and squares and rounds . . . $2.00 postpaid.

Qualified dance teachers are cordially invited to apply for membership in the DEA.

Details on request to:
THOMAS E. PARSON, Sec.-Treas.
140-10 Franklin Ave., Flushing, N. Y.

BALLET THEATRE Welcomed Back to COVENT GARDEN

LONDON

After a highly successful week at the Edinburgh Festival, **American National Ballet Theatre** opened in London on August 28th and received a great welcome from a distinguished audience that seemed eager to demonstrate the affection with which it remembered the company's first visit in 1946. By the second half of the two-week season, Covent Garden was sold out nightly (this is rare for visiting ballet companies) and an engagement of at least twice as long could have been successfully played.

Both critics and audience were impressed by the richness and variety of the company's repertoire and the great range and vivid personalities of the dancers. The concern for human values and with real people in the ballets and the high standard of decoration were particularly noticeable after London's previous six-week diet of Balanchine ballets. The personnel of the company has changed considerably since 1946 but the old Ballet Theatre spirit remains and the audiences found it much to their liking.

FALL RIVER LEGEND made a great impact, thanks primarily to the magnificent performance by **Nora Kaye** as Lizzie Borden. **Cyril Beaumont,** not given to superlatives, was moved to describe her as "the Duse of the Dance" and she received nightly ovations. RODEO, also, was a popular success, particularly for **Allyn McLerie.** It looked gay and colourful in its spandy new costumes and sets.

Many people found deeper choreographic invention and worth in BILLY THE KID. This work was beautifully and movingly performed by **Kriza** and the whole company. **Robbins'** FACSIMILE was shown for the first time in London and brilliantly put across by **Kaye, Mitchell** and **Kriza.** Undoubtedly Robbins has succeeded in portraying his "three insecure people", but what troubles me is was it worth doing at all? Robbins' two other ballets, INTERPLAY and FANCY FREE are firm favorites in London. Kriza remains incomparable in this type of dancing and **Paul Godkin** proved a most welcome addition to the company; his INTERPLAY solo was particularly good.

The **Tudor** ballets, PILLAR OF FIRE and ROMEO AND JULIET, remain masterworks, but seemed to lose something of their special quality without **Laing** and **Tudor.** These two artists are genuinely missed from the company as were **Diana Adams** and **Muriel Bentley.**

A great event of the season was the performance of GISELLE danced by **Alonso** and **Youskevitch.** They not only danced superlatively but captured much of the magic of the old ballet and received a deserved ovation. They also gave magnificent performances in THEME AND VARIATIONS, a vintage Balanchine work marred only by tasteless costumes and decor. DESIGNS WITH STRINGS, always popular in London, was given charming performances by both **Mary Ellen Moylan** and **Norma Vance.**

CAPRICHOS could not be described as a popular success; indeed, the audience simply did not "get" it. But it made its impression in certain circles (described by Cyril Beaumont in the Sunday Times as "brilliant") and was recognized as quite remarkable for a first ballet. I, personally, found it a brilliant and terrifying piece of theatre dance.

It would be safe to say that all the leading dancers were popular in their important roles, but a special mention should be made of **Igor Youskevitch,** who demonstrated in a quiet and unspectacular manner that the age of the great Russian danseur noble is not yet past.

At the end of their London season, Ballet Theatre played a week in Manchester before proceeding to Venice, Geneva and Paris. They were sadly missed in London, where everyone hopes they will return before too long.

•

The Marquis de Cuevas' Ballet played the second week of the Edinburgh Festival, opening shakily after a greulling journey from France, but settling in well by the end of the week. **John Taras** injured his shoulder in a car crash in France, so the company were without a maitre de ballet. **Rosella Hightower** took over the classes in his place.

Sadler's Wells Theatre opened its doors again after the summer recession on September 18 and on September 19 the junior ballet company premiered **George Balanchine's** new TRUMPET CONCERTO to Haydn's music, with costumes and setting by Vivienne Kernot. This company no longer looks so "junior", either, and is acquiring several new works this season to build it up for a projected American tour next year. **Frederick Ashton** is to mount a full length work to the music of Delibes SYLVIA and **John Cranko** will revive his THE WITCH (created for the New York City Ballet) as well as a new ballet.

Ninette de Valois' hilarious 18th century backstage ballet, THE PROSPECT BEFORE US, is also to be revived.

Mary Clarke

•

CHICAGO

This month the liveliest dance spot in town was the art gallery in Mandel Bros. department store, where ninety-one works

(*Continued on page* 43)

Dance MAGAZINE

VOLUME XXIV NUMBER 10

OCTOBER, 1950

The LARGEST, most WIDELY READ Dance Publication in the WORLD

IN THIS ISSUE:

Ballet Theatre in London Season		4
Via the Grapevine		6
Seasonal Calendar of Events, New York City, 1950-51		7
Just People and Places		8
A Trio of Works Produced on the New London Festival, 1950		10
New London 1950 — Festival Report	Doris Hering	11
New London 1950 — School Report	Mary Jane Hungerford	12
On the Campus at New London — a pictorial		13
The Coming of Elssler and Montez	Arthur Todd	14
Ballet d'Action in 1950	Helen Dzhermolinska	16
Stage for Dancers		19
"About Sundown in Asheville"	Don Oscar Becque	20
Recent Ballet Events in Europe — a pictorial		22
The Ballets Verde Gaio	Luigi Gario	24
YOUNG DANCER SECTION		
The Young Dancer in Action — a pictorial		30
Adventures in Movement — chapter 3		31
Excerpts from Theatre Street by Tamara Karsavina		32

ON THE COVER:

Seduction scene from the Herbert Ross ballet "Pierrot and the Moon" which will receive its New York City premiere on October 14th at the 92nd Street YM HA Dance Theatre. The dancers are Iona McKenzie and Herbert Ross. The photograph by Walter E. Owen.

Editor and Publisher: RUDOLF ORTHWINE
Executive Editor: HELEN DZHERMOLINSKA

Young Dancer Editor LYDIA JOEL
Education Editor DORATHI BOCK PIERRE
Ballroom Editors JOSEPHINE and ALBERT BUTLER

Advertising Manager LYDIA JOEL
Circulation Manager BARBARA PLATT
Subscription Manager LEE TRANFALIA
Art Director CHARLOTTE HOWLAND
Sales Manager LOUIS ELSON
Business Manager RICHARD ZIPSER

Associate Editors
Ann Barzel, Lydia Joel, Doris Hering, Mary Jane Hungerford

Contributing Editors:
Jack Cole, Blanche Evan, Milton Feher, Baird Hastings, Gertrude Lippincott, Lillian Moore, Eileen O'Connor, W. G. Raffé, Hope Sheridan, Walter Terry, Arthur Todd, A. E. Twysden, Pierre Tugal.

Staff Photographers:
Earl Leaf, Fred Fehl, Walter E. Owen, Gerda Peterich

West Coast Photographer: Constantine

Staff Correspondents:
England: Mary Clarke, 6 Dulwich Common, London, S. E. 21
Paris: Golda G. Antignac, 52 Avenue Duquesne
Vienna: Linda Zamponi, Vienna State Opera
Montreal: Francis A. Coleman, 2105 City Councillors St.
Mexico: Patricia Fent Ross, Calle Tijuana 22
Chicago: Ann Barzel, 3134 W. 16th St.
San Francisco: Beatrice de Baltazar, 824 Hyde
Los Angeles: Joan Wilcoxon
Road Correspondent: SENIA SOLOMONOFF

NOTICE TO ADVERTISERS:
Deadline for advertising is the 20th of the 2nd month preceding publication, e. g.: June 20th for the August issue, July 20th for the September issue.

NEW YORK OFFICES: 503 WEST 33rd STREET LO 3-5907

DANCE Magazine, published monthly by DANCE Magazine, 503 W. 33 St., New York 1, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1950, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, 1 year $3.75, two years $6.50; Pan-American and Canada, 1 year $4.25, two years $7.50; other foreign, 1 year $4.75, two years $8.50. Single copies at 35 cents. Four weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on the wrapper of last magazine received.

THEATRE STUDIO of DANCE
presents
DANCE VARIETIES
a monthly performance
of
well-known dancers and
interesting young talent
See Calendar of Events for dates

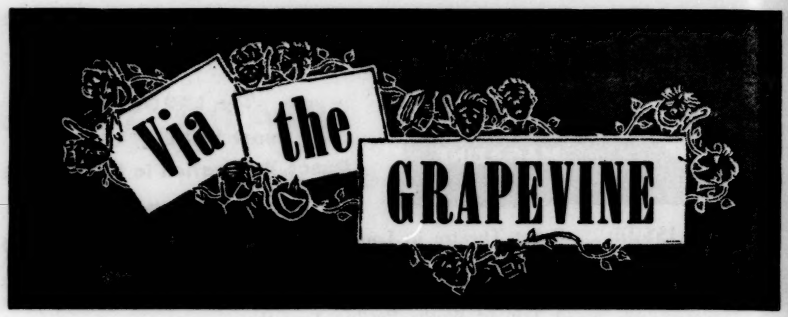
The Dance Center of the Y.M. & Y.W.H.A.
presents the
CHOREOGRAPHERS' WORKSHOP
in a
program of new works
by the
ROSS-WARD BALLET
(1) THE THIEF WHO LOVED A GHOST
(2) THE ROSE HOUSE
(3) PIERROT AND THE MOON
SATURDAY, OCTOBER 14th, at 8:40 P.M.
Mail Orders Accepted
Admission: $1.50, $1.80, $2.40, $3.00 (incl. tax)
Call: ATwater 9-9456 for reservations
Educational Dept. Y.M. & Y.W.H.A.
Lexington Ave. & 92nd Street — New York City 28

The Dance Center of the Y.M. & Y.W.H.A.
presents the
CHOREOGRAPHERS' WORKSHOP
in
HIGHBROW, MIDDLEBROW, LOWBROW
by
Lola Mae Jones
SATURDAY, NOVEMBER 4th, at 8:40 P.M.
Mail Orders Accepted
Admission: $1.50, $1.80, $2.40, $3.00 (incl. tax)
Call: ATwater 9-9456 for reservations
Educational Dept. Y.M. & Y.W.H.A.
Lexington Ave. & 92nd Street — New York City 28

Chicago National Association Of Dancing Masters
FIRST ALL-DAY MEETING
Sunday, November 5th, 1950
Non-Members Cordially Invited To Meet With Us
Tuition very reasonable
Includes day's work, book of dances, and dinner
Edna Christensen, President — William J. Ashton, Secretary
Exec. Off.: 20 East Jackson Blvd., Chicago 4, Ill.

BALLERINA GIFTS
SEND FOR ASSORTMENT OF
10 BALLET DANCE XMAS CARDS
IMPORTED & DOMESTIC — $1.00 post paid
Senia Solomonoff
54 W. Randolph St. Chicago 1, Ill.

CO 5-0330
WALTER E. OWEN
Photographer
58 West 57th Street
New York 19, N. Y.



TIME was when visiting ballet companies to New York City were greeted by the back of the municipal hand instead of by the glad hand they get nowadays from everybody from His Honor, the Mayor, down. The American debut on October 30th of the **Ballets Marquis de Cuevas** will be attended by Acting Mayor Vincent Impellitteri, who only a few months ago assured the Marquis of a warm official reception by the City. A far cry from 1911 when Mayor Gaynor charged Police Commissioner Waldo to send the Black Maria up to the old Century Theatre where the very first Russian ballet troupe brought to this country by Morris Gest, were playing. Such historic names as **Gertrude Hoffman, Lydia Lopokova** and **Alexander Volinine** were involved in the charge of "indecent exposure" (wrists and ankles brazenly exposed to public gaze). Thus reports theatre historian **Oliver Saylor** in his soon to be published biography of the unforgettable impresario, **Morris Gest.**

•

A tiny contretemps in the affairs of **Ballet Russe de Monte Carlo** has held its coming national tour in the balance for more than a month; only late in September were differences between the company and its negotiating union, **American Guild of Musical Artists,** resolved in time for it to go into late rehearsal for the season which is to start October in Chicago. The issue was unemployment insurance and minimum wages. After countless conferences and flurries, with the decease of Ballet Russe a momentary threat, A.G.M.A. won on all counts for its members, first time they have ever been in line for unemployment insurance benefits since the company's beginnings. As previously noted, **Frederic Franklin** is on sabbatical leave and will appear with the company this season in Chicago only, partnering **Yvette Chauvire. Alexandra Danilova** and **Leon Danielian** share top billing, with **Nathalie Krassovska** and **Nina Novak** in their wake. The company will not visit New York this season, but it intends to return to Monte Carlo in the spring of 1951, where, it is to be hoped, a sojourn in its birthplace will give it the glandular jog it has lacked in many a season.

•

Two foreign dancers are among the nineteen artists and scholars here in America this Fall on a study grant given by the Institute of International Education of the Rockefeller Foundation. These dancers are **Rosalia Chladek,** of Austria and **Guillermo Keyes Arenas** of Mexico, the latter a substitute for original choice of the Committee, Ranjan of India, whose obligations at home prevented him from making the trip. The two dancers were among those feted by the Committee which greeted them at the Metropolitan Museum of Art on September 19. Both artists, who have already created notable ballets at home, will be seen in New York recital in November and December. They return home December 15th to disseminate the knowledge of American dance gained in a three month study tour.

•

Les Ballets de Paris, the French company headed by **Roland Petit,** opens at the National Theatre, New York on October 4th to play a four week engagement, to open its second American tour. The first program to be offered contains some works new to America: LES FORAINS (The Troupers) and LES DEMOISELLES DE LA NUIT (Ladies of Midnight), as well as the more familiar CARMEN and L'OEUF A LA COQUE. The second projected program will include Petit's older work created for Ballets des Champs Elysees in 1945, BAL DES BLANCHISEUSSES and an entirely new opus, premiered last month in Paris at the Theatre Marigny, LA CROQUESE DE DIAMANTS. The latter has a scenario and lyrics by Raymond Queneau, choreography by Roland Petit, music by Petit and Jean Marie Damase and decors by Andre Beaurepaire.

This season leading dancers of the company are **Renee Jeanmaire,** (happily for us now recovered from the injury which took her out of the lists for five months); also **Colette Marchand** and **Petit.** Soloists are **Gordon Hamilton, Danielle Darmance, Belinda Wright, Serge Perrault, Palojenko, Oleg Briansky.** The corps de ballet includes **Jack Claus, Stanley Hall, Gabriel Houbard, Gregor Mondjian, Daniel Arensky, Wolfgang Brunner, Simone Mostovoy, Elise Vallee, Claudia Vivian, Mireille Lefebvre, Nina Bibikova** and **Dorothy Lee.**

Ruthanna Boris, partnered by **Frank Hobi,** and a company of five, played a one-week engagement at a Montreal cinema last month, in an original ballet by Miss Boris . . . **Robert Lindgren,** Ballet Russe soloist, improved recent Summer hiatus by showing up in summer stock in Canada, dancing, among other things, in the repertory of the Canadian Art Theatre, the role of the sailor in HAPPY BIRTHDAY, partnering **Priscilla Dodge** in a pretty wild samba.

(continued on page 46)

CALENDAR of EVENTS — New York City — OCTOBER 1950

October 4 - 28 **LES BALLETS DE PARIS** (see Via the Grapevine for details) at the **National Theatre**

2 **PEARL PRIMUS** in lecture and demonstration on "The Magical Origin of Dance" **Henry St. Playhouse**

8 **DANCE VARIETIES** **Theatre Studio of the Dance**

14 **ROSS-WARD BALLETS** in three works (sponsored by the Choreographer Workshop) **92nd St. YM-YWHA**

14 The **STAGE FOR DANCERS** Repertory Company **Henry St. Playhouse**
with Rena Gluck, Miriam Cole, Lucas Hoving and Donald McKahle

3:00 p.m. 22 **Walter Terry** in first of the "Open Interview" series at the **92nd St. YM-YWHA**
guest: **Geo. Balanchine**

mat. & eve. 26 **JACK COLE and Company** **American Museum of Natural History**
in ethnic dance themes and variations created especially for Broadway musical comedy

CALENDAR OF EVENTS — Season of 1950-51

in New York City only

STAGE FOR DANCERS series is published on page 19 of this issue.

●

STUDENTS DANCE RECITALS Series
(Jos. Mann, mgr., 32 Union Sq., N. Y. C.)
to be held at the Central H. S. of Needle Trades

September 30 **Emily Frankel** and **Mark Ryder**
November 25 **Hadassah** and Company
December 10 **Mata** and **Hari** and company
January 6 **Pearl Primus** and company
January 27 **Dudley-Maslow-Bales Trio** and the **New Dance Group**
March 10 **Weidman Theatre Dance Company**
March 24 **Jose Limon** and company
April 28 **Frederico Rey** and **Pilar Gomez**

●

DANCE THEATRE Series of the 92nd St. YM-YWHA

November 26 **Merce Cunningham, Jean Erdman, Katherine Litz** and their companies
January 14 **Pearl Primus** and Company
January 28 **Dudley-Maslow-Bales Trio** and the **New Dance Group**
January 21 **Dance Audition Winners of 1950-51**
March 4 **DANCE AUDITIONS FESTIVAL — 1942-50**
(These are former auditions winners who have agreed to appear on the festival

Naomi Aleh Leaf	Eleanor King
Ronne Aul	Billie Kirpich
Helaine Blok	Gertrude Lippincott
Janet Collins	Iris Mabry
Eva Desca	Judith Martin
Nelle Fisher	Normand Maxon
Nina Fonaroff	Helen McGehee
Midi Garth	Nachum and Dina
Rena Gluck	Natanya Neumann
Eleanor Goff	Miriam Pandor
Robin Gregory	Gertrude Prokosch
Matti Haim	Nona Schurman
Lucas Hoving	Ethel Winter
	Yuriko

April 29 **Janet Collins and group**

●

"OPEN INTERVIEWS"
a lecture series by Walter Terry to be given at the 92nd St. YM-YWHA with guests **George Balanchine, Doris Humphrey, Jerome Robbins, Florence Rogge, Helen Tamiris and Agnes de Mille** on Six Sunday afternoons at 3:00 P.M.

October 22 November 5 November 12
February 25 March 25 May 20

●

AROUND THE WORLD WITH DANCE AND SONG
at the American Museum of Natural History
7 Thursdays — matinees at 3:30 P.M.; Evenings at 8:30 P.M.

October 26 **Jack Cole** and Company in ethnic dance themes and variations
November 9 **Hadassah** and Company in dance themes of the Ancient East
December 7 **Reginald** and **Gladys Laubin** in dances of the American Indians
December 28 **Jean Leon Destine** and Group in traditional rhythms of Haiti
January 11 **Sergio Franco** and Mexican Group in Mexican Dance of **All Time**
January 25 The Pacific Islands in Dance:
Taik Won Cho and **Sun Yong Kim** (Korea)
Tachibana and Group (Japan)
Taneo and Company (Hawaii, Tahiti, Samoa)
February 8 **Ruth St. Denis** and **Ted Shawn**

●

The HENRY STREET PLAYHOUSE Series
"A Survey of History of Dance"
to be given at the Henry Street Playhouse, N. Y. C.

			Lecturer.
October	2	Magical Origin of Dance	— **Pearl Primus**
November	20	Indian Dance in America	— **Tom Two Arrows**
December	11	European Folk Dance	— **Rod La Farge**
January	8	500 Years of Ballet	— **George Chaffee**
January	29	Revolution in Dance	— **Juana de Laban**
February	26	Ballet Today	— (to be announced)
March	19	Modern Dance Today	— **Louis Horst**
April	2	Dance and the Balinese	— **Dr. M. Mead**
April	23	Dance in Television	— **James Starbuck**
May	7	Dance and Cinema	— **D. D. Livingston**

●

JUST

photo by Walter E. Owen

Garden party in Weisbaden, Germany, for members of Ballet Theatre. Paul Godkin tries to persuade Mary Ellen Moylan that she'd be happier in the water. Party was given by Col. William Bentley, DCS/Personnel USAFE during American National Ballet Theatre's recent appearance in Germany.

Helene Constantine, back in Chicago after an odyssey of many years, appeared in the "Merry Widow" at the North Shore Music Theatre this summer. Miss Constantine (left) and Etta Buro, another soloist.

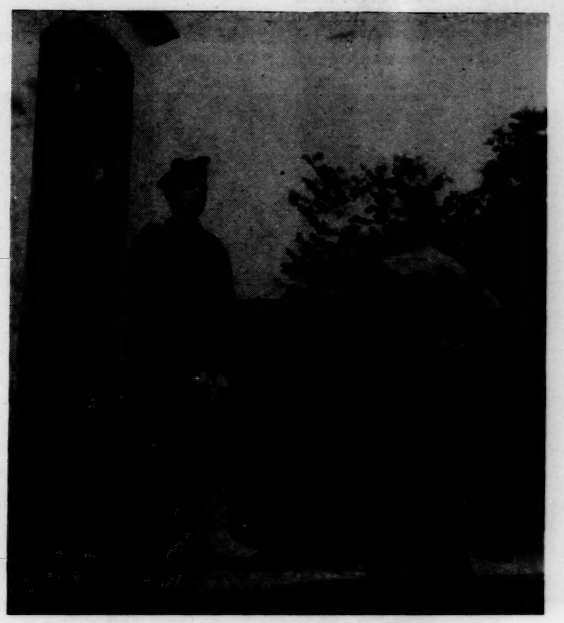
photo by Walter E. Owen

Critics and dancers exchange smiles, of all things, at party given at Ethnologic Dance Center by La Meri in honour of first graduates of the four year course: Peter di Falco, Mari Lynn and Rebecca Harris. Those present and in stitches are Aubrey Hitchens, La Meri, Doris Hering, Walter Terry and (back to camera) Myra Kinch, head of the modern dance faculty at the Center.

Principals of the Sadler's Wells Ballet on their first day in America, return trip, 1950, receive press under auspices of the British Consulate. Seated: Margot Fonteyn, Frederick Ashton, Ninette de Valois and Moira Shearer. Standing, David Webster, director general of Covent Garden, and Sir Harold Boulton.

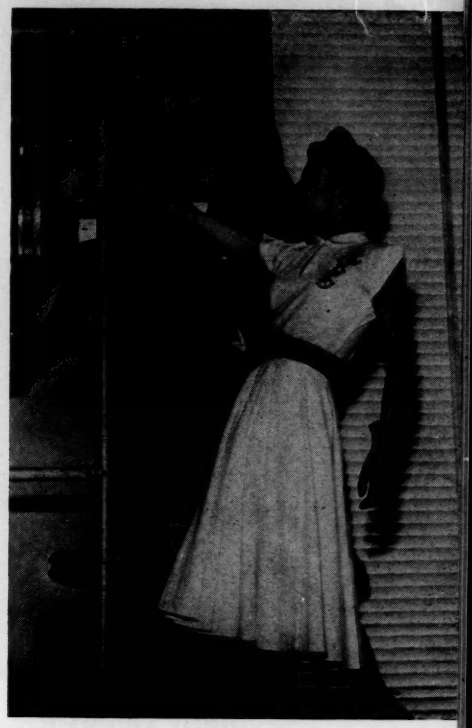
People and Places

photo by Serge Lido



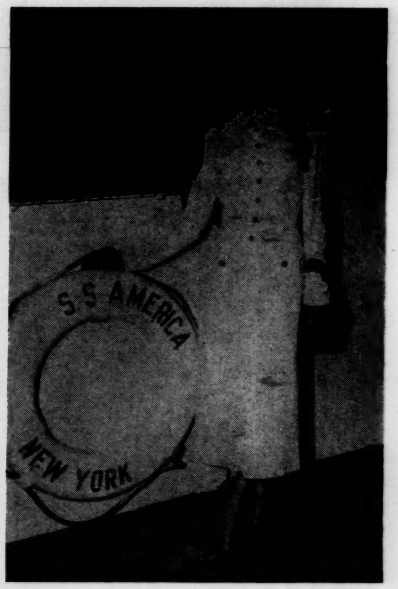
Scottish guardsman ignores Ballerina in Edinburgh — at least he does this only on duty. Off duty, he and fellow Scots battered down doors of theatre to see Mary Ellen Moylan and other stars of American National Ballet Theatre when it appeared in Edinburgh Festival in August.

photo by Harold Mack, Jr.



Up the ladder at San Francisco's Mark Hopkins Hotel are these three famous dancers: Marge and Gower Champion and friend Igor Youskevitch, "shot" in the Peacock Court where the Champions are to appear in October engagement.

The World's Richest Man and the youngest ballerina in the Ballets Marquis du Cuevas, backstage in Deauville. The Aga Khan purses mouth at the snooping photographer, while Ethery Pagava registers nothing but joy. Wistful little boy in background bearing offering of flowers registers nothing but Pagava.



19 year old Artha Marion Gruhl of Racine, Wis. sailed August 22 for England, the first American ever accepted as a student in the Sadler's Wells Ballet School. Miss Gruhl is a graduate of Stephens College, Columbia, Mo.

Vitale Fokine and his bride Phyllis beam at each other, in company of Anne Heaton of Sadler's Wells Ballet, all guests of Clayton Cole at supper party in honour of the English company.

photo by Walter E. Owen

THE EXILES

Letitia Ide and José Limon as Man and Woman cast out of Eden.

PASSIONAL

A triangle, the emotional focal point of Jane Dudley's opus, set to score by Bela Bartok.

all photographs by Arnold Eagle

CONCERT

Pauline Koner and José Limon in formal and lively passage in the classic manner in Limon's concert opus to score by J. S. Bach.

New London Festival

produces a

Trio of Winners

These and other new compositions offered on the 3rd American Dance Festival at New London, Conn. this summer are candidates for the more inclusive repertory of the coming season in December of the NEW YORK CITY DANCE THEATRE.

For the second successive year these two ventures in dance have provided the other with proving ground and incentive for production. These and other works reviewed in this issue by Doris Hering.

the 3rd ANNUAL AMERICAN DANCE FESTIVAL

a report from New London

by DORIS HERING

THE THIRD ANNUAL AMERICAN DANCE FESTIVAL sponsored by Connecticut College during the week-ends of August 4, 11, and 18 offered advantages in common with other summer theatrical projects. And it had a special advantage of its own.

Like other summer festivals, it gave one a chance to attend performances in a semi-bucolic setting. And it provided the fun of previewing works that will not reach the city until next winter. As an added attraction one could see the dancers in a fair approximation of the repertory situation and thus get a broader picture of their accomplishments than is possible through the inconclusive single appearances they usually manage during the winter.

The Festival used the format of last winter's New York City Dance Theatre. It had two companies as a foundation for the concerts, and it invited top notch guest soloists to add variety. The companies were those of José Limon and Dudley-Maslow-Bales. Visiting soloists were Merce Cunningham, Katherine Litz, Pearl Primus, and Nina Fonaroff (ably assisted by George Hall). Pauline Koner used members of the José Limon company to present group works of her own.

In addition to sixteen repertory works, there were five premieres. As is often the case, they were in a preliminary condition that makes it difficult to separate flaws of newness from flaws in conception.

The seeds of abstraction and pure dance that Jane Dudley has been sowing in her recent solos bore fruit in PASSIONAL. It is a handsome group piece, more fluid, more inventive, more musical than anything that Miss Dudley has done. The surge and drive of the movement is paramount, and the plot flows along like an underground stream motivating the dancing without arresting it.

Like most abstract compositions, PASSIONAL lends itself to many interpretations. In its present half finished state it is a highly emotional and somewhat erotic picture of a woman searching for fulfillment. The dance opens with choral fragments performed by the group eloquently led by Donald McKayle, Anneliese Widman, and Muriel Manings. All settle down to the floor like a modern version of a Greek chorus and quietly watch the proceedings. After a beautifully lyric entrance with Miss Maslow, Jane Dudley remains to begin her "adventure of seeking". Although the chorus is present, she seems very much alone in her unhappy weaving in and out of the figures and in her gestures toward herself. When Miss Maslow returns with Mr. Bales, our protagonist watches their rather intimate duet with a mounting tension externalized in the sudden restlessness of the chorus.

The stage is then cleared, and Miss Dudley is left to carry the rising emotion in a tormented solo which leads to the return of the group and the two antagonists. Miss Dudley makes a frantic effort to come between the lovers (at the same time she reminds one of a child trying to come between its parents) and is finally left alone and exhausted on the floor.

Stylistically the work is a cross between the fierce thrusting passion of Martha Graham's WILDERNESS STAIR or NIGHT JOURNEY and the electric lyricism of Tudor's LILAC GARDEN. But it is not for the most part derivative. It simply means that Miss Dudley has managed to dominate her usual tendencies to allow movement to freeze into the static or the grotesque.

Her choice of music, the Bartok Sonata for Violin and Piano, was also felicitous. There were moments when the lone violin melody made heart-rending comment upon the stage action. Eleanor De Vito's costumes were interesting in their simplicity for the women, impoverished in their simplicity for the men.

Sophie Maslow's happy group Dance, FESTIVAL, has now been surrounded by smaller sketches based, like FESTIVAL, on the Tales of Sholem Aleichem. The full work is entitled THE VILLAGE I KNEW.

While Miss Maslow's familiar flair for creating dramatic dance is ever present in the new episodes, one detected a shift of emphasis toward formal design. One did not feel, as was often the case in FOLKSAY and CHAMPION, that a rearrangement of the people on stage would have made little difference. For example, in the trio, WHY IS IT THUS?, two seated figures (Donald McKayle and Irving Burton) and a standing figure (William Bales) were arranged in careful abstract configurations of anguish.

continued on page 34

The same sharpness of outline characterized Jane Dudley's droll pantomine duet with Alvin Beam. Called A POINT OF DOCTRINE, it started as a picture of a housewife offering a gift to her rabbi, who was scarcely visible in a high-backed chair turned away from the audience. The housewife's sidesplitting account of her entire life and family history became so overwhelming in its detail that the

DANCING

by the

THAMES

a report on the New London – NYU School

by

MARY JANE HUNGERFORD, Ph. D.

THE THIRD SUMMER SCHOOL OF DANCE conducted jointly by New York University and Connecticut College on the beautiful campus in New London is over and its eighty-seven students have departed for the scattered points from which they assembled. It is always an intense, strenuous and rewarding experience, enriching the varied backgrounds of the enrollees in different ways.

As usual, the largest number (43 this year) were students — chiefly from colleges. More than twenty colleges were represented, with Mills College and the University of Texas the most distant, and more than one student from New York University, Bennington, Skidmore, Sarah Lawrence and the University of Wisconsin. Junior Colleges and High Schools contributed quite a few students including two from the Oxford School in Hartford, Connecticut and three from the High School of Performing Arts in New York City.

The second largest number were teachers; twenty-eight in all, including twelve from elementary and secondary schools, thirteen from colleges and three from private studios. Those from Utah, California and Washington travelled the farthest. Five workers in fields other than education, two professional dancers, one professional student of ballet and eight unclassified modern dance enthusiasts complete the roster which included only six men.

There were in residence also sixteen dancers representing the José Limon Company and the Dudley-Maslow-Bales Company, six musicians, six teachers (faculty in addition to teaching-dancers and teaching-musicians), six workers behind the scenes for both school and festival, and three professional production specialists who trained and directed the rest of the stage crew comprised of students.

Activities were varied with six regular class hours daily and three or four course offerings each hour. Program arranging took place on opening day through conferences between each student and the instructor with whom he wished to work. *Techniques* of the Humphrey-Weidman School and of the Graham School were offered on beginning, intermediate and advanced levels. *Rhythmic Training and Musical Resources* was offered on two levels. Two courses in *Piano Improvisation* were taught by different musicians. William Bales, Martha Hill and Doris Humphrey taught *Dance Composition* embracing three levels and Louis Horst conducted separate courses in *Pre-Classic* and *Modern Forms*.

All over campus classrooms cleared of chairs, dance studios and stages were constantly in demand for use by students working on composition assignments and rehearsing groups for the Friday Workshop programs which offered free to the public the results of each week's creative efforts.

Almost half of the entire student body studied *Dance Notation*, a significant increase and an important trend. Furthermore, Els Grelinger, notation instructor, recorded the score of Humphrey's PARTITA, and Bobby Krugman worked on the score of FOLKSAY which is to be her Master's Thesis at New York University. During the summer publication of a book containing a notated collection of modern dance techniques from various schools was announced. This too is an historic event.

Doris Humphrey selected a group of students to learn and perform a portion of her Bach PARTITA and Sophie Maslow did likewise with part of FOLKSAY. This *Repertory* experience is unique and enormously valuable from the standpoint of appreciating professional performance standards and acquiring intimate acquaintance with a major contemporary work.

Slanted toward the professional is *Choreographer's Course*. The three who qualified for it worked all summer on longer compositions which were shown on the last Friday Workshop. The instructors, Martha Hill, Louis Horst, and Doris Humphrey advised the three concerning subject matter, treatment, accompaniment, etc. and criticized the work once a week, giving practical suggestions for improving it.

Slanted toward teachers and those who aim at teaching careers were the *Folk and Square Dancing Course* and the *Dance for Elementary and Secondary School Course*, both taught by Dr. Delia Hussey of Detroit. For the latter which met daily at 8:30, a group of boys and girls of second and third grade age were invited to come Tuesday and Thursday as a sort of laboratory group. The two sons of Ruth and Norman Lloyd participated, and so did Jane Eshenfelder, daughter of the festival promotion expert.

continued on page 35

Dr. Hussey gave the children several lessons and then helped prepare pairs of course members who took over the demonstration teaching job for five sessions. All these laboratory classes were discussed in detail to discover reasons for success

Two dance critics on speaking terms with a choreographer: Nik Krevitsky of Dance Observer and Doris Hering of Dance Magazine in conversation with Lee Sherman, all visitors to the Dance Festival.

Technic class taught in session by José Limon. *photos by Philip L. Carpenter*

On the campus at New London

students and visitors to the 3rd Annual Dance Festival and School of the joint Connecticut College — New York University summer session made recent summer at New London one to remember.

photo by Philip L. Carpenter

Weekly classes in folk dance were held on the campus, supervised by Delia Hussey (nearly visible in the middle background).

Weekly Friday afternoon workshop provided students of the school with opportunity to appear before audience in compositions, either of their own devising, or in the modern "classics" taught them in class sessions. This group in passage from Sophie Maslow's FOLKSAY.

courtesy of the Music and Dance Division, New York Public Library

FANNY ELSSLER achieved a legendary position in the annals of American ballet. In appearance she was tall, finely proportioned and had a fair skin, complemented by a crown of braided, auburn hair. Writing of her, Ralph Waldo Emerson said, "she seems to have invented new depths of grace. . ."

Chapter VII of the Series

FOUR CENTURIES OF AMERICAN DANCE

. . . the Comin

by ARTHUR TODD

THE coming of Austrian-born Fanny Elssler in 1840 marked the peak level reached by imported classic dancing in America during the Nineteenth Century. Although Fanny Elssler was in America a scant two years, she left a path of devoted followers wherever she appeared and achieved for herself a legendary spot in the annals of ballet in America that was not to be equalled or surpassed until the appearances of Pavlova and Markova in the next century.

Fanny Elssler had a superb gift for pantomimic expression and she viewed dance with other than a physical approach. Behind her dance movement lay an imaginative and inventive mind that enabled her to portray emotion in dance with clarity and finesse. Elssler was tall and finely proportioned and on-stage possessed a remarkable aura of glamour. She had a naturally pale complexion which was complemented by a crown of braided, auburn hair.

Elssler's fame apparently had preceded her to America for, when the curtain rose at the Park Theatre in New York on that historic evening of May 14th, 1840, the theatre was already packed to capacity. The box seats at $1.50, the pit accommodations at fifty cents a head and the gallery at twenty five cents a seat were completely sold out and the theatre doors had been opened at six thirty for the performance that was to start at seven. Two of Elssler's most famous dances LA TARANTUL and LA CRACAVIENNE, were programmed. An even better story of the opening, perhaps, than all the glowing accounts in the next day's papers, is the one in Elssler's own words as she described it in a letter to a friend. She wrote, "The curtain rose and breathless silence prevailed; the music struck up and the moment came, and I appeared. The scene that ensued beggars description. *The whole house rose,* and such a shout ascended as stunned my senses, and made me involuntarily recoil. Men waved their hats and women their handkerchiefs, and all was inexplicable dumb show for several mortal minutes. I stood confounded, and tears streaming down my face. Order at length restored, the dance began. How I went through it, I know not; I was scarcely conscious of what I was doing. . . . But I must have danced as I hope never to dance again. I was encored to the echo."

The same sort of tumult was aroused by Elssler in her visits to Philadelphia, Cincinnati, Charleston, Natchez, Mobile and Baltimore. In Washington, meetings of Congress were adjourned when she performed and she was also entertained at the White House by President Van Buren. In New Orleans, Elssler lingered for six weeks to the tune of ten thousand dollars at the box office, a fantastic sum in that period for any dancer to earn. After this, even conservative Boston was at Elssler's feet.

The demand for seats in Boston was so great that the boxes for Elssler's September 17th debut were finally sold at auction to the highest bidders. A few of the doubtful waited, however, to hear the critical verdict before they plunged. The next day the Boston critics joined in singing Elssler's praises and the receipts for her second performance surpassed the first night's by more than five hundred dollars. The story runs that when Margaret Fuller and Ralph Waldo Emerson went to view Fanny Elssler that Mr. Emerson, during the performance, turned to his friend and said, "Margaret, this is poetry." Her reply was, "No, Waldo, this is religion." Later, Mr. Emerson made considerable comment about Fanny Elssler in his Journal. Mr. Emerson's remarks not only reflect his own acute understanding of the art of dance, but, in addition, reveal the general view of dance that was prevalent in the New England of just one hundred years ago. Mr. Emerson wrote "I saw in Boston Fanny Elssler in the ballet of NATHALIE. . . . The chief beauty is in the extreme grace of her move-

f Fanny Elssler and Lola Montez

ment, the variety and nature of her attitude, the winning fun and spirit of all her little coquetries, the beautiful erectness of her body and the freedom and determination which she can so easily assume. . . . When she curtsies, her sweet and slow and prolonged salaam which descends and still descends whilst the curtain falls, until she seems to have invented new depths of grace and condescension."

Though Fanny Elssler was rumored to strike a stiff bargain in money matters, she was equally sharp about the rehearsals of her own little ballet company that toured America with her. She demanded the utmost of her supporting cast and received it. She was also quick to spot vital American dance talent and promote it. Fanny Elssler helped Julia Turnbull by engaging her as a soloist in her company, a factor that added immeasurably to the stature of Julia's later career. Fanny also secured the services of George Washington Smith as her partner and, indirectly, perhaps, influenced much of his later approach to choreography and technique.

Elssler's departure for Europe, in 1842, marked the beginning of the end of one of the greatest periods of foreign ballet in America. After Elssler, perhaps, the other dancers suffered by comparison. What is also quite likely is the fact that American audiences may have grown tired of ballet dancing and so were, unknowingly, awaiting something new in dance. At any rate, the next two decades, which lasted up to the Civil War, marked a gradual downhill descent of ballet. In 1844, Pauline Desjardines, a lesser light in ballet history, appeared in THE REVOLT IN THE HAREM and THE INDEPENDENCE OF GREECE, or THE WOMAN WARRIORS. Little record remains of these productions, though the former sounds like a good box office title while the latter may have been a dance version of Lysistrata. In 1846, interest in the ballet was aroused for a spell by Mme. Augusta's appearance in GISELLE, in the role that Mary Ann Lee had danced earlier in the year. This same year, dance reached another low water mark when LES DANSEUSES VIENOISES, a group of four dozen regimented little dancing girls under the supervision of a Mme. Josephine Weiss, opened at the Park Theatre. Oddly enough, their mechanical performance made a great hit with the more undiscriminating audiences of the day. In 1847, the more uneventful tide continued with the appearances of the Monplasirs and the Lehmans, who were later followed by Signora Ciocca from Italy. In 1847, Julia Turnbull enjoyed her greatest popular success in THE NAID QUEEN, a forerunner of THE BLACK CROOK. This was the period during which Brigham Young and the Mormons were settling in Salt Lake City. In February of 1848, the war with Mexico came to an end and, in December of the same year, gold was discovered in California, starting the greatest mass exodus to the West that America ever witnessed. Crowded railroad cars and rocking covered wagons rolled westward to the tune of "Oh, Susannah" during this era, the beginning of one of the most colorful times in our history.

New Yorkers also were in for a taste of color and excitement when Lola Montez arrived on the scene in 1851. Lola brought a whip along with her and she carried it everywhere as a weapon to beat off unwanted admirers. Between the whip, the garbled tales of her romantic past and the stories of her legendary beauty, New York expected almost anything to happen at her first New York appearance. This event took place at the Broadway Theatre on the night of December 29th, 1851. Certainly the audience was in for a big surprise for Lola, when she appeared, gave only the impression of charm, girlishness and a pleasing personality.

Lola Montez, whose real name was Marie Dolores Eliza Rosanna Gilbert, was born in Limerick, Ireland, in 1818. Her father was an officer, her mother, a Creole dancer, known as Lola Oliver. Lola adopted her first name from her mother, the last name was added after Lola had learned

continued on page 38

LOLA MONTEZ, although she was noted for her temper and quixotic love life, gave an impression of simple girlishness. Although she won no laurels for dance, she did supply an electric quality that gave some colour and excitement in an era when temperament could draw as much as technic.

courtesy of the Collection George Chaffée

BALLET D'ACTION

by Helen Dzhermolinska

The accusation by Francesquina. (Dancers: Joseph Stember, Iona McKenzie, Herbert Ross)

Triumph of the Sun over the Moon. (Dancers: Joseph Stember, and Alfredo Corvino).

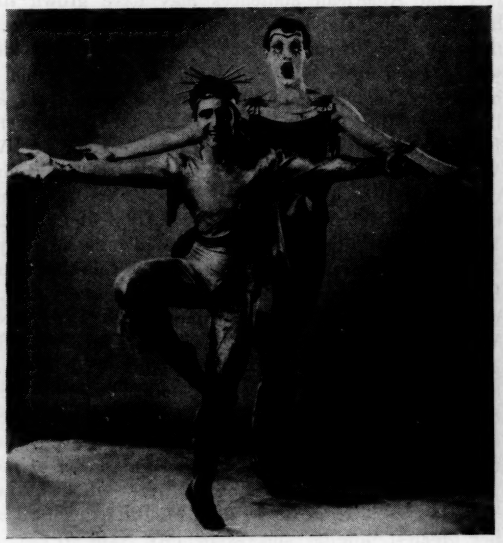
Jubilation of Pierrot and Arlecchino. (Dancers: Alfredo Corvino and Herbert Ross).

IN a day and age when choreographers are immersed in the ballet of anxiety neuroses, engaged in probing perversely into the subconscious, or simply bogged down in the projection of abstractions for abstraction's sake, along comes a young man whose chief claim to fame is his courageous affirmation of the principles laid down by Noverre, the principle that the stage belongs rightly to the *ballet d'action.*

In reaffirming this principle, HERBERT ROSS, principal choreographer of the ROSS-WARD BALLETS, gives a purpose and artistic

Continued on page 18

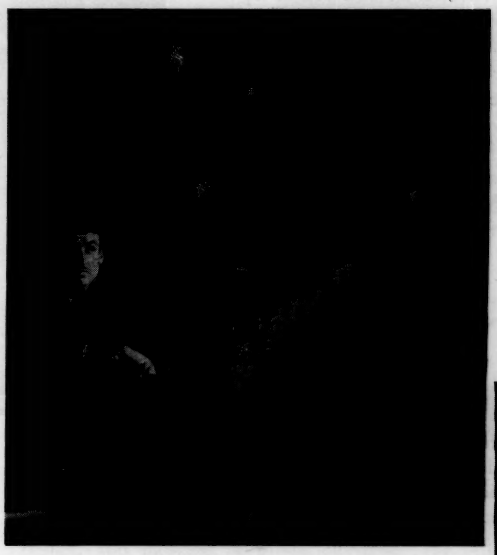
PIERROT AND THE MOON



A ballet-allegory by Herbert Ross, with a score by Igor Stravinsky and costumes and decors by John Ward tells the adventure in commedia dell'arte terms of Pierrot's seduction of the daughter of the Moon. Francesquina, daughter of the Moon, escapes and pleads with her father to punish Pierrot. Pierrot, in terror, flees and seeks escape in the house of Eularia, his wife. Here he is found by Franca Trippa, (the Moon) and is about to be beheaded when Arlecchino, the Sun, arrives and intervenes, demolishing the Moon.

Carlotta, the ex-ballerina, coaches her mad sister, Fiona, and her daughter, Isabel, in plot to catch the Thief. (Dancers: Iona McKenzie, Ilona Murai and Alice Temkin).

THE THIEF WHO LOVED A GHOST



Entry of the Thief. (Dancer: Herbert Ross).

A comedy pantomime in the style of the theatre of Moliere, THE THIEF WHO LOVED A GHOST, a collaboration between choreographers Herbert Ross and John Ward, with decors and costumes by Mr. Ward and a score by Julian Freedman, tells the exhausting tale of Carlotta, an ex-ballerina. Carlotta has nothing left of her former triumphs but her jewels and these she, her mad sister Fiona, and her daughter Isabel, guard jealously. The Thief, having sensed the treasure, has made several unsuccessful attempts upon their house. These Carlotta attempts to thwart by coaching Isabel to "haunt" the house to frighten away the Thief. Isabel "haunts" so well that the Thief ends up by falling in love with her, and she with him. The Thief is never caught, as Isabel helps him to escape even during the operations of a team of comedy detectives who detect the wrong people.

The Detectives to the Rescue. They catch the owners, not the Thief. (Dancers: Ilona Murai, Iona McKenzie, Joseph Stember and Alfredo Corvino).

all photographs of "The Thief Who Loved a Ghost" and "Pierrot and the Moon" by WALTER E. OWEN

The adagio between the Lover and the flowers. (Dancers: Herbert Ross, Ilona Murai and Iona McKenzie).

The Sleeping Spell. (Dancers: Alice Temkin and Joseph Stember).

ROSE HOUSE

A lyric ballet by John Ward, with custumes and decors by Mr. Ward and a score by Maurice Ravel relates the Japanese fable of the girl who has a rendezvous with her lover in the Rose House. She precedes him at the trysting place, and when he fails to appear, she falls asleep among the roses. When he arrives, he cannot find her, as she has been concealed by the figure of Fate (the "Stage Manager") with petals. He leaves in despair at her faithlessness. She awakes, and not finding him, and believing him to be false, she takes her life.

photographs of "Rose House" by JOHN LINDQUIST

Continued from page 17

policy to his little company which is often missing in the larger and more pretentious companies, the artistic policies of which are too often peculiarly hollow because of lack of valid artistic direction.

The choreographer of the now famous CAPRICHOS has created one new opus, collaborated in the creation of two others, choosing as content, subjects, the scenario of which border upon the outrageous when viewed purely as pieces of program literature, but translated to the stage take on larger-than-life vitality and fully justify his choice of theme.

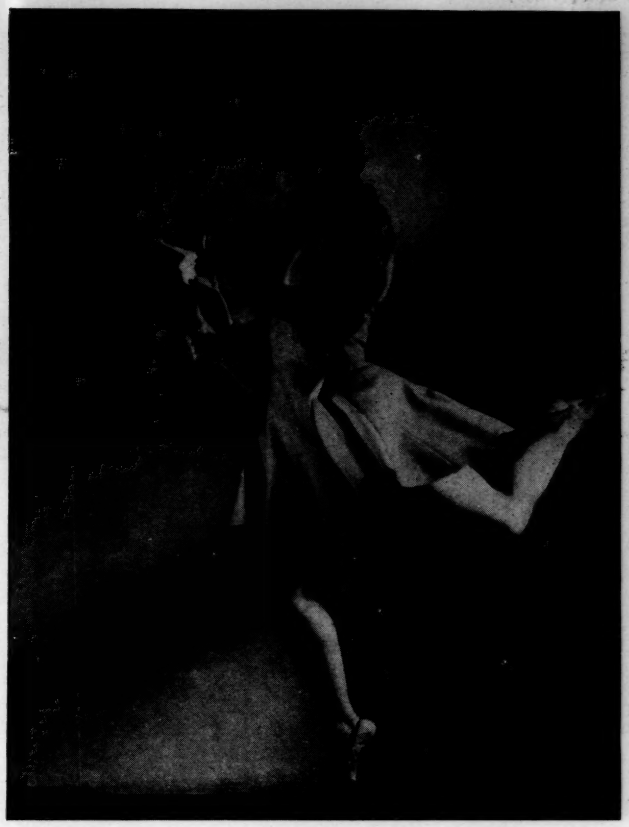
Working with three pieces of literary protoplasm, Ross, in PIERROT AND THE MOON, his associate choreographer, John Ward, in ROSE HOUSE and both in their joint effort, THE THIEF WHO LOVED A GHOST, although dealing with such diverse themes as low comedy *a la Moliere* (The Thief), a Japanese fable (Rose House) and an unashamed allegory (Pierrot), reveal a respect and adherence to the classic idiom of ballet with which not even the purist can quarrel.

Most difficult of translation to the stage of these three has undoubtedly been ROSE HOUSE, which deals with ethnic material. Those who carp at such use of ethnic material might do well to remember that representational ethnic dance need not necessarily be employed in the strictest sense of its being, as no artistic law demands the representational in the theatre. Why does the theatre exist if not to afford the creative artist the opportunity to translate the representational? In effect, such choreographers as Noverre, himself, Blasis, Perrot, St. Leon, Petipa, Fokine and others have affirmed this principle in their celebrated use of ethnic dance. Coming into the more personal field of the dancer in our own times, who can deny the magnificent theatre in the non-representational ethnic pieces of two such diverse artists as Jack Cole and Ruth St. Denis?

•

The three works aforementioned received their world premiere in August, ROSE HOUSE on the program of the Jacobs Pillow Dance Festival, the others on the Ramapo Lyric Festival program.

Working without subsidy, without the support of chic social and theatrical friends, working, in fact with nothing but the resources of their own hands, hearts and heads, the two principals of the Ross-Ward Ballets and their company of exceptional dancers, have given the contemporary dance theatre the kick magnificent. These new works have a beauty and vitality which justify their absorption into a greater contemporary dance theatre in whatever idiom, whether ballet or modern, as they speak theatre in its most emphatic terms.



EVE GENTRY, recitalist on the November program of the **STAGE FOR DANCERS** SERIES, to appear at the Brooklyn Museum in her solo dance, "Quiet Day in the Wild, Wild West."

born in Brooklyn: a new STAGE FOR DANCERS

Up to February, 1950 nobody in particular had ever taken the Sculpture Court of the Brooklyn Museum seriously as a theatre for dancers, nobody, that is, except a dancer named Fred Berk. The Sculpture Court is one of those huge and characteristic Museum Halls with a lofty glass roof, a tiny platform set on an oblique angle in one of the four corners (!), full of neighbourhood mothers and kids of all sizes and sounds, and very solemn young students from the local schools and colleges making their way through the Museum in pursuit of their own ends. It was also not particularly the center of a dance-conscious audience.

But things have changed a lot since then down on Eastern Parkway. Mr. Berk, himself acutely conscious of the need for growing audiences for dancers, if dance is ever to come out of both classroom and hot, close atmosphere of the precious recital hall, went out in search of a new outlet, not merely for himself and his partner, Katya Delakova, but for a crop of young modern dancers who need a live audience as much as an audience needs them.

His search took him to the Brooklyn Museum where, in the educational department, he was lucky enough to find a sympathetic spirit, Miss Hannah Rose, head of the department. Through the cooperation of the Museum and the good services of Miss Rose, the oddest little platform ever used by dancers was drafted into service in the cause of a dance recital series called STAGE FOR DANCERS.

During the Spring, 1950 season, a number of artists appeared on this platform, without benefit of proscenium, without magic of lights, without friendly wings or other trappings which lend illusion, and dancing in broad daylight (the recitals were given on Saturday afternoons). This was offered to a totally laymen's audience, composed of people who generally go to the movies for entertainment and of kids, mostly restless and extremely articulate. Before the series had ended, these children, to everybody's surprise, began to get more and more fascinated with the dancers and less and less vocal — a real triumph for dance! The performers who appeared on the Spring, 1950 series were Lucas Hoving, Rena Gluck, Nachum and Dina, Alwin Nikolais and the Henry Street Playhouse Dance Company, Natanya Neumann, Josef Gifford, Dorothea Buchholz, Miriam Cole, Katya Delakova and Fred Berk.

The Brooklyn Museum direction was sufficiently impressed with the result of bringing live dance to Brooklyn to make an unheard of concession to the 1950-51 season of STAGE FOR DANCERS,

(*Continued on page* 39)

1950-1951 Calendar of the Series
STAGE FOR DANCERS

October	*4*	*Peter Hamilton and Company, and Saida Gerard*
November	*1*	*Dorothea Buchholz, Miriam Cole, Eve Gentry, Yuriko and Company*
December	*6*	*Iris Mabry, Katya Delakova and Fred Berk*
January	*3*	*Natanya Neumann, Emily Frankel, Mark Ryder*
February	*7*	*Louis Horst in lecture-demonstration*
March	*7*	*Jean Erdman, Nina Fonaroff, Hadassah*
April	*4*	*Helen McGehee, Josef Gifford, Lucas Hoving and Nona Schurman*
May	*2*	*Doris Ebener, Lavina Nielsen, Alwin Nikolais and the Henry Street Playhouse Group*

"Building a Bridge" — the Pigeon Valley Square Dance Team.

"... abou

dances of the Appalachians score at this extraordinary FOLK DANCE FESTIV

FOR twenty three straight summers the mountain people between the Blue Ridge and the Smokies have been cavorting in their traditional dances in the city auditorium in Asheville, North Carolina. This annual festival has become internationally renowned and is the best of its kind, I think, in this country. It always begins "about sundown" the first week in August and runs for three nights, with the final evening being devoted to the winners of the previous evenings. This year some seven hundred outstanding performers took part before several thousand spectators in the 3500-seat municipal auditorium, while hundreds were turned away.

This year the Festival performers came from Texas, Mississippi, Virginia, Georgia, Tennessee, Kentucky, South Carolina and other Southern states. Though performers came from many parts of the country, they performed as guests, making no attempt to do the dances and songs of this particular region. The Asheville Festival is not a display of Western, nor Southern, or even of mountain music and dance in general. It is devoted specifically to the music and dance of the southern Appalachian Mountains.

The native mountain dances seen at this Festival, incorrectly called square dances, consist of eight to twelve couples in each set, who dance largely in circle formations,

Champion "Y" Square Dance Team, Canton, N. C. in a promenade.

sundown in ASHEVILLE"

by DON OSCAR BECQUE

The Bent Creek Square Dance Team, Buncombe County, N. C. demonstrates the Four Leaf Clover.

which is the older and perhaps more widespread of the ancient choral forms. Some of the dance groups appearing in the Asheville Festival come year after year and usually practice together for months in their own cove or valley, and some of the couples are naturally so good that they just go in and dance.

Competition is keen and feelings often reach the boiling point. Rumour has it that Sam Queen, one of the best callers and dancers, and leader of the Soco Gap team, was set upon by a local swain, who thought Sam was dancing too much with his girl. Sam knocked him backwards off the platform, signalled to the fiddlers and shouted, "Honor your lady!" and sent the team into the opening figures of the dance. All this was on the theory that a moving target was harder to hit. When Sam wears a coat in one of his agile solo dances, those in the know suspect that something is brewing somewhere, for it indicates that Sam is carrying his pistol.

There is a vast difference between these mountain dances, New England long ways and folk dances and Western square dances. In other dances, the groups usually break up into a square of four dancers and go on from there. But in the Southern Appalachian mountain dances, there are usually not less than eight dancers in a square, and the square is used now and then to give variety to circular

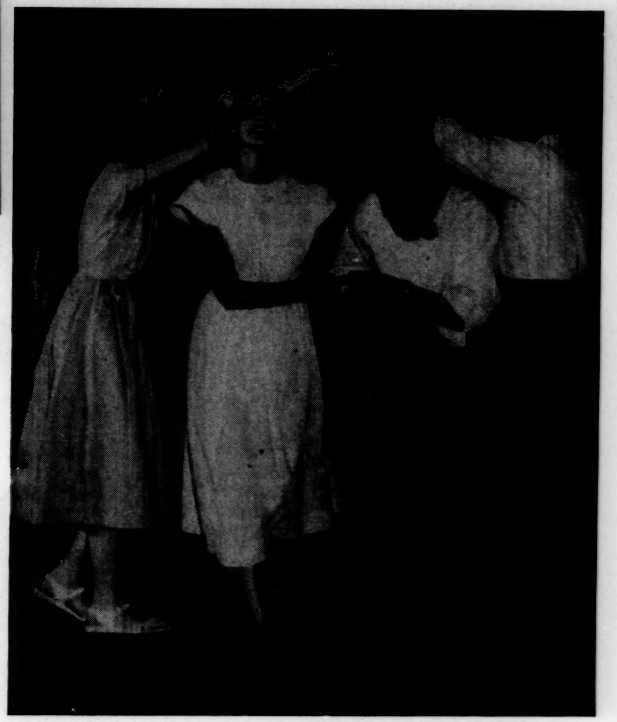
(*Continued on page* 28)

Citizen-Times photo

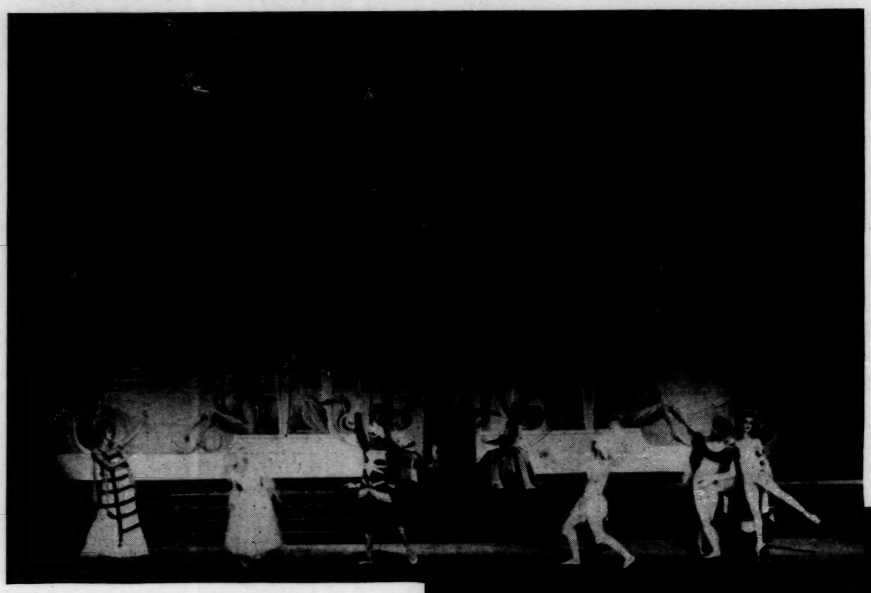
At right, the mainspring, guiding spirit and founder of this fabulous mountain folk dance festival, Mr. Bascom Lamar Lunsford, who started the annual rites rolling at Asheville in 1928. Left, composer Lamar Stringfield.

photos by Cookie Brooks

"Garden Gate" — by the Bailey Mountain Square Dance Team, Mars Hill, N. C., the winners of the 1950 festival.



ARMIDA



Corps de ballet of the Opera in Florence in performance of ARMIDA.

recent

in ITALY

Two important dance events at the Florence Festival, May, 1950 were presentations of choreographer Aurel Milloss' ballet, ARMIDA, with soloists Boris Trailine and Genevieve Lespagnol, and Milloss' ballet CHOUT, with score by Prokofieff, with soloists Albert Mol.

CHOUT

Corps de ballet of the Opera in Florence in performance of CHOUT.

in GERMANY

An ambitious four-part oratorio and ballet-pantomime by choreographer Lola Rogge occupies the forefront of the dance events of contemporary middle Europe. The work, titled VITA NOSTRA (Our Life) is based on the 90th Psalm, employs a group of twenty-five dancers, was premiered at the Deutsches Schauspielhaus in Hamburg, Germany on May 14, 1950.

VITA NOSTRA

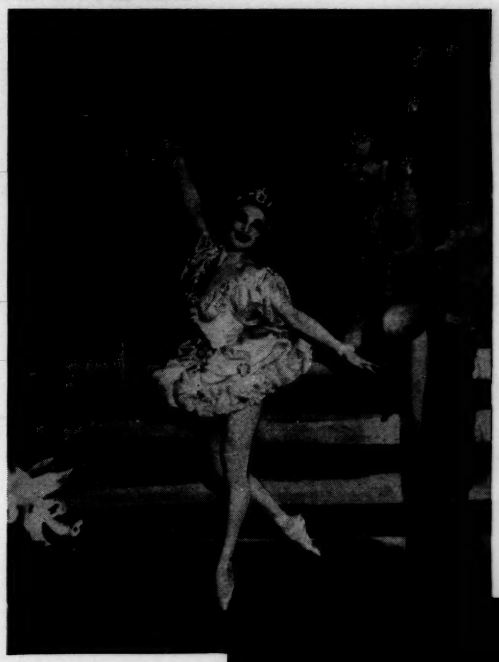
ballet events in Europe

in SWEDEN

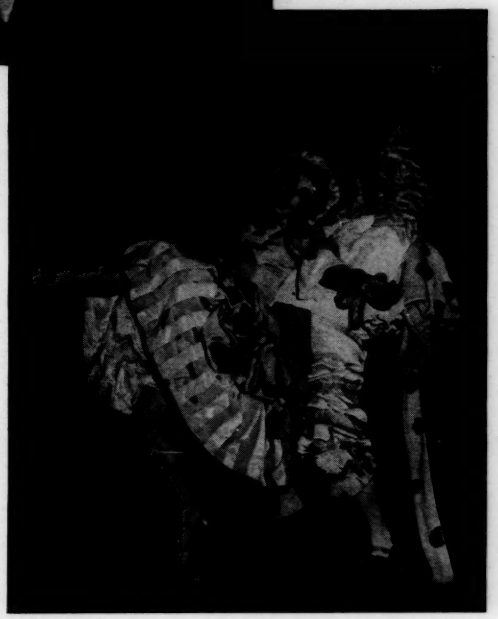
The Malmo (Sweden) Stadsteatern rejoiced in the premiere of a gay new ballet by the promising choreographer Carl Gustaf Kruuse, also a dancer, who has devised a frolicing little ballet based on the Hans Christian Andersen fairy tale "The Princess and the Swineherd". In this tale, if you remember, the greedy Princess, who cannot be satisfied with less than an Emperor as a husband, barters kisses with a dirty swineherd (a Prince in disguise) and in the end loses gifts, Prince, home and all, because of her greediness.

The ballet is scored by Kurt Atterberg, has decors and costumes by Poul Kanneworff, story by K. Atterberg, Einar Nerman and Anna Behle and choreography by Mr. Kruuse.

THE SWINEHERD



Inga Berggren and Carl Gustaf Kruuse in the roles of Princess and the Swineherd.



Birgit Norlindh and Holger Reenberg as a dame-in-waiting and the Old King.

Ensemble of the Deutsches Spielhaus in Hamburg, in VITA NOSTRA (Our Life).

The Malmo theater is Sweden's largest, larger than the Royal Opera in Stockholm. Interesting to note, the company employed an American dancer, Vida Brown, as a soloist in this ballet, It had its premiere in April, 1950.

the national ballet in Portugal

BAILADOS VERDE GAIO

Francis Graca, artistic director, leading dancer and choreographer of the Portuguese national ballet, Verde Gaio.

by Luigi Gario

VERDE GAIO. It is the attractive name of a saucy little green bird. It is also the name of a regional Portuguese square dance and song. Since 1940 it has been the name of the national (folkloric) ballet of Portugal.

When the BAILADOS VERDE GAIO was founded in 1940, it was intended to "interpret in dance the poetry, spirit, courage and mores of Portugal and its people, through dramatization of its life, myths and history and music . . ."

It was the poet and writer Antonio Ferro who founded it. At the time he was head of the Ministry of Education. Today he is the ambassador of Portugal to Switzerland.

Like most beginnings, it was not easy, but Ferro found in the choreographer Francis Graca (also known simply as Francis) the alchemist who could transform ideals into form. Francis, a born dancer with a highly developed sense of dance form and theatre, was also a serious student of Portuguese folk lore. Francis has been the leader, teacher and choreographer of the Verde Gaio for ten years.

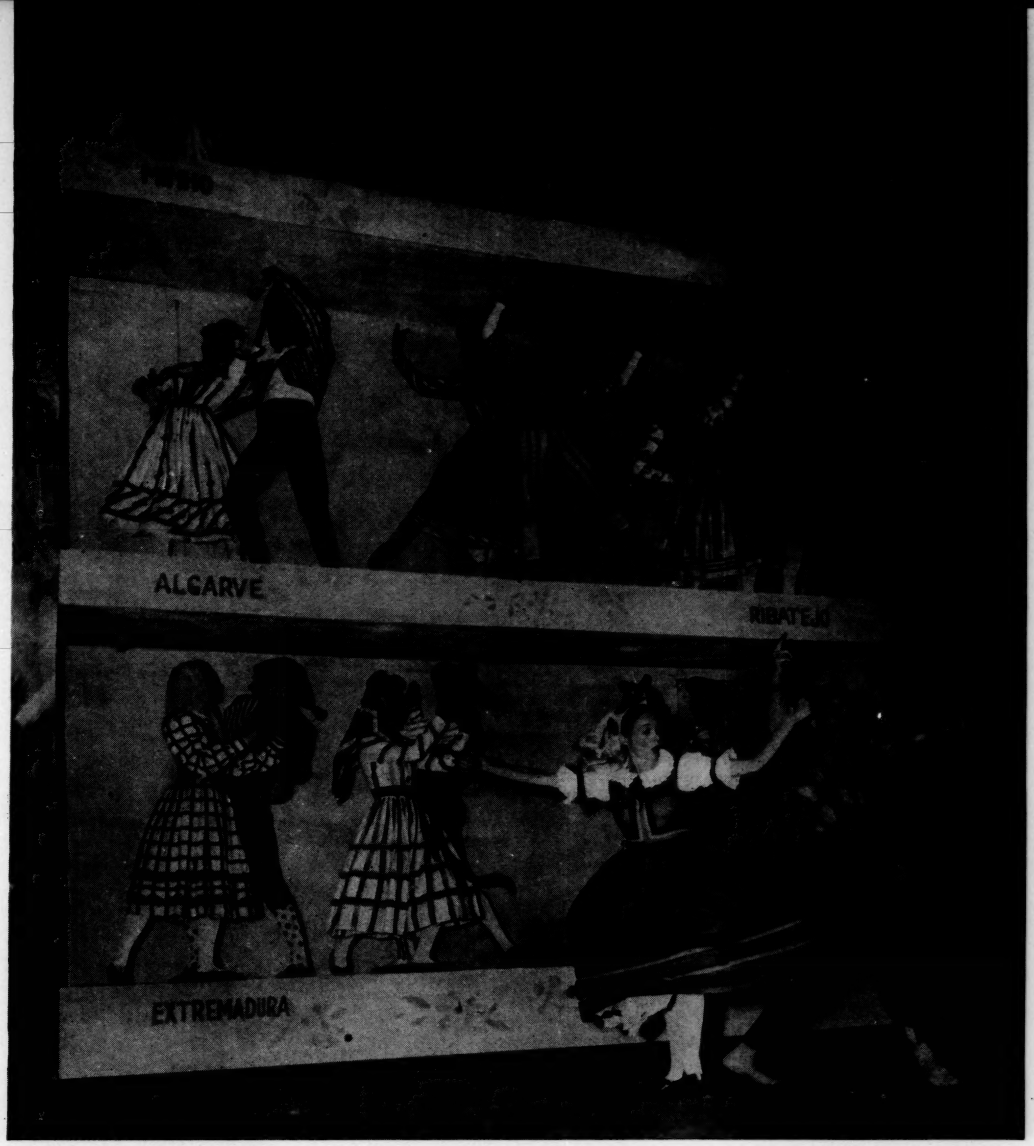
America knows Francis. During the World's Fair of 1939-40, he danced in the Portuguese Pavilion. Francis has for twenty years been known as a concert dancer in Paris, Spain, Brazil, Argentina, Switzerland, and, of course, Portugal.

The Verde Gaio, with German-born Ruth Walden as ballerina, made its bow at the Teatro Trindade in Lisbon in the autumn of 1940. It scored instantly with the cosmopolitan audience of the day. It followed with a tour of the Iberian peninsula, and thereafter has enjoyed alternating seasons in Lisbon and the provinces, culminating in its appearance in Paris in June, 1949 at the Theatre des Champs Elysées, thereby becoming more truly international and bringing to the outside world the full flavour of national dance in Portugal.

DOM SEBASTIAO

A ballet with choreography by Francis Graca and music by Ruy Coelho about the Portuguese king, D. Sebastian, whom Gabrielle d'Annunzio called "le roi demain". D. Sebastian disappeared at the battle of Alcacer Quibir, fighting the Moors — and today is still legend. Dancers on stairs are Ruth Walden and Francis Graca.

IMAGES OF LAND AND SEA



A performance picture of a ballet reflecting the dances and costums of nine provinces of Portugal, by choreographer Francis, who is seen in front partnered by Ruth Walden. Other are Helen Miranda, Ernestina Carvalho, Jose Azevedo, Idalina Oliveira, Maria Adelaide, Maria Helena, Manuela Miranda, Albina Morais, Antonio Teixeira, Antonio Pereira, Fernando Rogrigues, Fernando Lucas.

The Verde Gaio has been a constant provocation to other arts and artists, to popular theatre and revue in Portugal. It has stimulated imitation to the point where general theatre standards have risen by reason of its being. As a matter of fact, some alumnae of the Verde Gaio, seventy strong, lured away from the company by higher salaries, have for years been leading dancers and choreographers in regional or metropolitan shows, or have traveled abroad with their own acts.

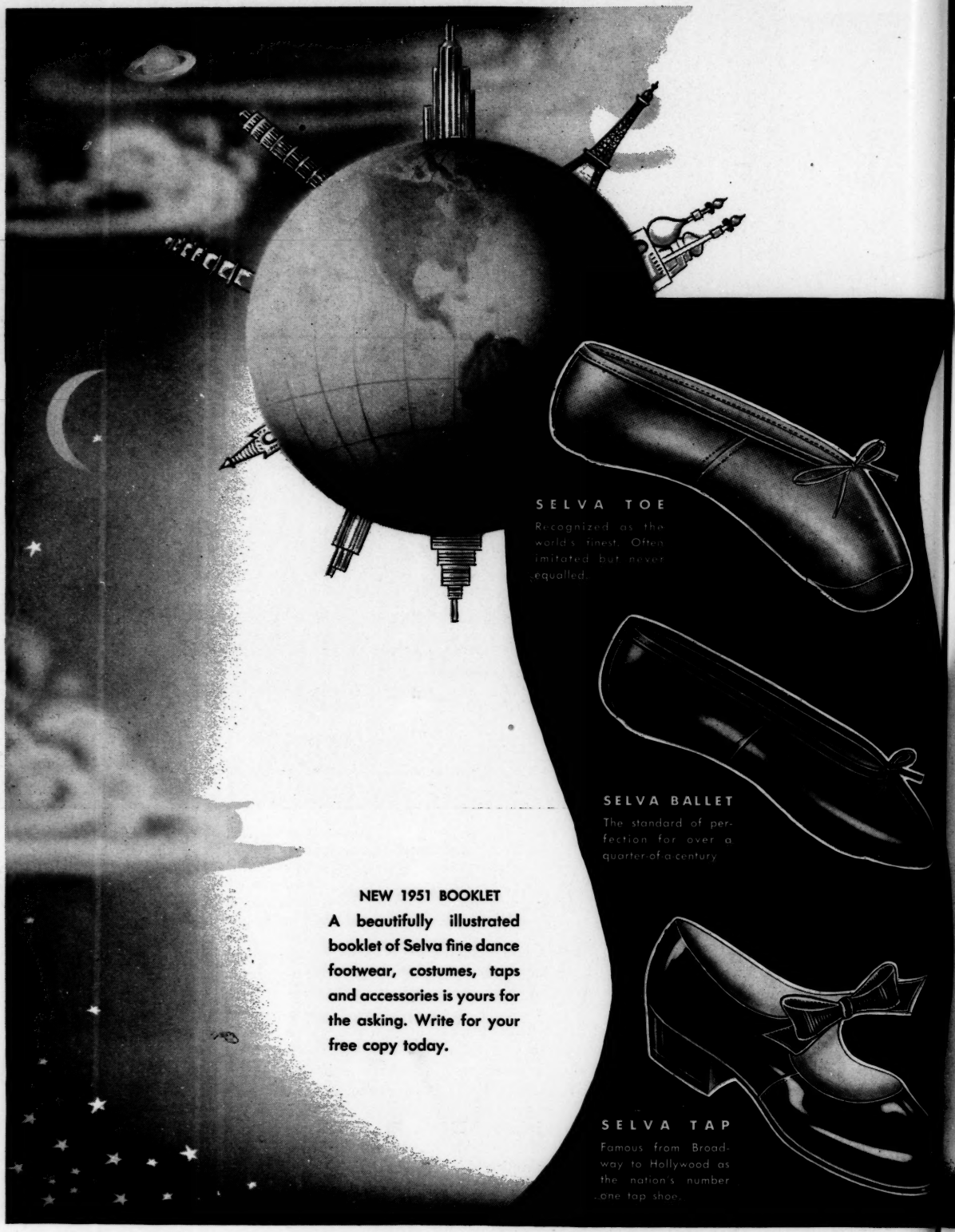
Verde Gaio has grown as an institution which breeds dancers. Aspirants to the company enter the school for novices, where they train for about six months. After this period, if they are considered suitable by a board of judges, and if there are vacancies in the company, they are accepted as "beginners" at a salary of about thirty-three dollars (American value) a month, rising with promotion, from year to year, to about sixty-six dollars a month to the top dancers in the corps de ballet. At present the company consists of twelve girls and thirteen men.

During 1946-1947 when Francis was away concertizing in South America, he was replaced by Italian ballet master Guglielmo Morresi (pupil of Cecchetti at La Scala di Milan) and in 1948 when Francis returned, the company was augmented with a modern wing under the direction of the Swedish Ivo Cramer (1947 prize winner in the competition of the International Archives of the Dance at Copenhagen).

•

The repertory of the Verde Gaio is varied and eclectic, but ten of the twenty-four ballets are based on the folk songs and dance of Portugal. Typical of these is *The Man With a Carnation in his Mouth* (decors by B. Marques, score by Armando Jose Fernandes); *The Dance of the Stupid Girl*

(*Continued on page* 39)


SELVA TOE
Recognized as the world's finest. Often imitated but never equalled.
SELVA BALLET
The standard of perfection for over a quarter-of-a-century
SELVA TAP
Famous from Broadway to Hollywood as the nation's number one tap shoe.
NEW 1951 BOOKLET
A beautifully illustrated booklet of Selva fine dance footwear, costumes, taps and accessories is yours for the asking. Write for your free copy today.

World Wide Acceptance

Today the fame and reputation of Selva has spread throughout the entire world. Those who dance, wherever they are, recognize the consistent superiority of Selva craftsmanship and service. World wide acceptance has come to Selva as a result of more than a quarter of a century devoted exclusively to the development of finer dance footwear and accessories.

Selva

THEATRICAL FOOTWEAR

1607 BROADWAY • NEW YORK 19, N. Y.

". . . about sundown in ASHEVILLE . . ."

Continued from page 21

and arc formations. To be sure, it does reflect a mixing of the line and circular forms in choral style, but the predominant character is a circular formation.

The dances themselves also have a story-like quality, though quite symbolic, with the dancers unfolding the narrative and keeping up the suspense until after the climax of the story, which is the end of the dance.

Some of the dancers, like the amazing Mrs. Sarah Bailey in her clog dance, which reminds one of the little roller-like steps Martha Graham uses in her great solo, FRONTIER, are past eight, yes, eighty! Many of the "young-uns" are just turning twelve and are already possessed of dexterously mad feet and are old hands with the banjo.* They are all known up and down the mountain country circuits, where they dance throughout the year.

The Festival is merely the culmination and pooling of a vital and widespread community activity that goes on all the time as part of the social life of the people. Much of the repertory dates back to old Scotland and Bonnie Prince Charlie. Many of the dances, and this is one of the most encouraging features of the long range effects of the Festival, are new compositions made up only the year before. But old and new dances alike are in keeping with the spirit, style and content of the basic folk inheritance. Flamboyant additions and tricky technics and *tours de force*, reflecting the sickly glibness of our mechanical age, are strictly taboo.

Our race heritage, which we are in danger of losing, begins to unfold within the framework of a definite intention. This intention is to draw everyone into participation and *not to amuse spectators.*

For, in this early day of our past, there were no "spectators" who paid to be amused and who sat grimly glued to their seats and said, 'Show me." There were only *doers*, whose doing had its origin in a common experience and necessity. And here again, in exciting juxtaposition to modern Asheville as the symbol of our age, these mountain performers throw on the screen of today a living flash-back of the half-forgotten, primal part of ourselves which the psychiatrists are trying to dig into and connect up with our present living.

Watching the whirling gyrations of the rediscovered human body as it molds its contours in space over the throbbing beat of foot pattern, one sees recreated the union of the creator with his product, and the indivisibility of means and content — and its communication in ecstatic form. It shows inner personal energies and outside knowings and impressions as one and the same thing. Or, as the mountaineer preachers say in words, "you shall be made *whole* again, if you but believe."

However, one wonders if it does not take both faith *and* works together to save a person. At least this was the purely mediaeval concept before the excessive stress upon purely vocative understanding.

*

THIS Mountain Dance and Folk Festival started back in 1928 when Bascom Lamar Lunsford, who lives on his farm on South Turkey Creek outside of Asheville, became worried over the "organized uplift spirit" from the North which began to over-run the mountain region and threatened, along with the growing invasion of the hillbilly radio programs, to cut off the mountain people from their traditional folk expressions, particularly in song and dance.

In order to give them a chance at their old

CHICAGO THEATRICAL SHOE CO.

MASTER DESIGNERS FOR OVER 31 YEARS

TOE SHOES

PLEATED, GLOVE-KID, SOFT-TOE MADE on "TOE SHOE" LAST — EASY TO POINT

Hand Made

TAP SHOES

WITH CUBAN HEELS — Hand Turned HOFFERT SUPER-TONE, Toe and Heel Taps

TEACHERS - STUDENTS - PROFESSIONAL DANCERS ALIKE UNANIMOUSLY ENDORSE OUR CAREFULLY FITTED SHOES

BALLERINA COSTUMES - OPERA HOSE - BOOTS - CASTANETS - BATONS
LEOTARDS - TIGHTS - COLORFUL SELECTION — 3' x 5' TAP BOARDS THAT ROLL AWAY

Mail Orders Filled At Once

SEND FOR FREE ILLUSTRATED CATALOG TO ANY OF OUR THREE CONVENIENT SHOPS

CHICAGO THEATRICAL SHOE CO.

Main Office and Factory

33 JOHN "R" ST. DETROIT 26, MICH.

6 EAST LAKE ST. CHICAGO 1, ILL.

6730 HOLLYWOOD BLVD. HOLLYWOOD 28, CALIF.

songs and dances, Lunsford appealed to the people of Asheville for help and the city fathers and the Chamber of Commerce said they would help him, which they have done ever since. So he rounded up his talented neighbours from the hills and valleys, from the Rabbit Hams and Turkey Creeks, and brought them in to show the young people and all those who had forgotten them, their ancient folk expression. It was, as "Mr. Bascom" put it, an effort to "catch tradition on the fly", because he could get hold of the people easier through their traditions and make them realize that they were in danger of losing a valuable ingredient of living.

For a period of fifteen years, Mr. Lunsford went back into the mountain homes, where he often spent the night and traded old tunes, ballads and dances. He then brought out the old-time fiddlers, the banjo pickers, the mouth-harp players, the stompers and the buck dancers from their lairs where they practiced in seclusions to escape ridicule and ostracism.

People turned out for the first festival in 1928 and they have been coming since in ever greater numbers. Now they come from all over the United States. The folk lore experts and the scholars come aplenty to see the ecstatic dances and to hear the "wild, sweet, lonely tunes" that were on the verge of dying out. This summer, to name only a few, George C. Biggar, director of the National Barn Dance Society in Chicago, Dr. Duncan Emerich, of the Library of Congress, Norman Cordon, head of the greater University of North Carolina Music Foundation, and Dr. Russell Gruman, director of the University of North Carolina extension division were among those present.

Actually, Lunsford's great contribution is that he has been able to discover and, through his exciting festival in Asheville, put back into circulation the great wealth of historical material that was buried behind the heights of the Blue Ridge and Smoky Mountains. The pride of these people is being awakened more and more in their traditional dances and songs and many of them have been stimulated to write new songs and compose new figures and steps, all cradled in the lap of the old, but somehow hauntingly expressive of our times.

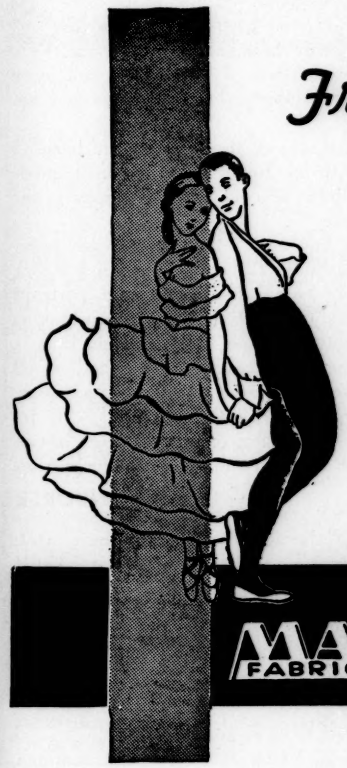
Cecil Sharp, the great English folklorist, in tracking down English and Scottish dances and songs in the Appalachians, found evidences of tunes and words he could not find in existence any longer in the British Isles. In the Appalachians, he found them existing in their original form. In collaboration with Mrs. Olive Dame Campbell, of Brasstown, he went far and wide in this region and recorded the material people played and sang for him, songs which had long disappeared from Great Britain.

*

Although the dancers taking part in the Festival wear the same kind of clothes we all do, one soon realizes the mountaineer has become no city dweller in action, thought or speech. True, he has made an adjustment to economic necessity in that he may work in a large, industrial plant, teach school, operate a dairy farm or even practice a profession in a neighbouring town. But for the most part, he still lives back in the mountain valleys where his family can grow up on the land. Good roads, the radio, the automobile and consolidated schools have, of course, changed the mountaineer and his manner of living since his shut-in days, but less than is commonly supposed by outsiders. His home-life is much the same as it always was. Even though carried on with benefit of many modern gadgets, the home is still the place where his children grow up and share the song and dance and folkways inherited from the past.

When a group of youngsters bring forward a song or dance, or come to town in a new Ford and wear smartly cut dresses, it does not mean tradition is dying, not now that Bascom Lunsford is abroad in the land and the Asheville Festival is the beacon signalling all to remember good things from the long ago.

*



From Coast to Coast . . .

MAHARAM BRANCHES SPAN THE COUNTRY TO SERVE DANCE TEACHERS *BETTER!*

YES, our four convenient branches are "in position" *geographically* to supply your fabric, trimming and accessory requirements *fast* — just as through the years they have always been "in position" *stylewise* to develop the theme of your productions and aid in selection of the right costume materials.

At this point in the calendar when thoughts are turned to the new season, we know you Dance Teachers of America will swing again to Maharam . . . whose refreshing sketch ideas and glamorous materials always add a rosy glow to recitals everywhere.

For samples and suggestions address any one of the branches below:

"The House of Service"

MAHARAM FABRIC CORPORATION

NEW YORK: 130 West 46th Street
CHICAGO: 115 So. Wabash (Wurlitzer Bldg.)
ST. LOUIS: 927 Century Building
LOS ANGELES: 1113 So. Los Angeles Street

YOUNG DANCER SECTION

excerpts from

THEATRE STREET

The Reminiscences of Tamara Karsavina

Reprinted by special permission of E. P. Dutton and Co., Inc., publishers of THEATRE STREET by Tamara Karsavina

ENTRANCE EXAMINATIONS AT THE IMPERIAL SCHOOL OF BALLET, ST. PETERSBURG

ALL the candidates had to go through examination, and comparatively few were accepted. The first year of school was a test of a pupil's capacity, and at the end of the year the weak ones were weeded out. Those who did not show sufficient progress were dismissed, the best of the remaining ones taken as boarders, tolerably good ones being given the chance of a second year as day pupils.

On the morning of the examination, August 26, 1894,

After eight years at the Imperial Ballet School, Karsavina is shown here with the graduating class of 1902. She is the seated figure at the extreme right.

I was beside myself with fear that I might yet be refused. My hair had been put in papers overnight. I could not drink my tea in the morning, neither could I eat anything. Even the new white frock and bronze shoes I had on for the occasion could not take my mind off the ordeal.

On the way to school Mother took me to a hairdresser. While he was arranging my hair, at that time cut in a fringe and loose curls at the back, I grew more and more impatient. I kept asking Mother whether it was not yet time to go.

When we arrived at the school, the sight of the beadle's (footman: ed.) livery with the Imperial eagles on it, made me feel very small. We left our coat and wrappings in the vast hall and went upstairs . . .

In the big room on the first floor there were already many small girls waiting. We waited for some time, and I took the opportunity of going round looking at the portraits of the Imperial family on the walls before a stern-looking lady in black sailed in with six other ladies in light blue. . . The governesses arranged us in twos and marched us off to the next room, where benches were set on both sides and a row of tables and seats by the mirrored wall for the examiners. The doors were shut on the waiting parents. I saw Father sitting with the other masters, but he did not give me any sign . . .

A few names were read out at a time, and those called came into the middle of the room and stood there while the masters went round looking at them. We first stood still, then we were told to walk, then to run. That was to judge our looks and whether graceful or awkward children. Then we stood with heels together for our knees to be looked at. These preliminary tests took some time, as there were over thirty children. After the first test many were dismissed as unsuitable.

Again we were arranged in twos and this time led . . . to the infirmary to be examined by a doctor . . . The examina-

Painting of a Ballet Class in the 1890's by Edgar Degas.

tion was very thorough. Some children were dismissed on account of weak hearts; others had a slight deviation of the spine. Sight and hearing were tested, too.

When the doctor's examination was over, we were . . . given some tea and sandwiches. During this interval for lunch Father looked in, and I ran to him, asking whether I was accepted. He put me off with his usual "Who knows much. . ."?

After lunch the music mistress made us sing a scale to judge our ear for music. Examination in reading, writing and arithmetic followed. The final choice was yet to be made, as the number of pupils had to be limited. So again we were led to the big room where the dancing masters sat.

Only ten were taken, and I was amongst them. . .

Classes were to begin on September 1st, and in the few remaining days my school outfit was to be ready. It consisted of a brown cashmere for classes and a dancing frock of a special pattern in grey holland. . .

We lived a good way off from the school, and to get there in time I had to leave the house with Father before eight. In those days we had no tramways, only street cars, pulled along the rails by a couple of horses.

TO BE CONTINUED

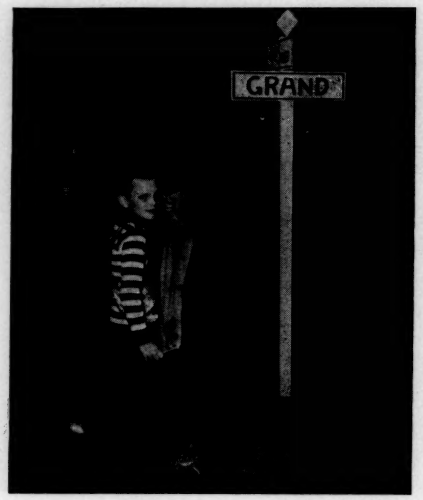
Among the many roles created by Karsavina as prima ballerina of the Diaghileff Ballet Russe was the title role in The Firebird, choreographed by Fokine in 1912.

YOUNG DANCER in Action . . .

photo by Walter E. Owen

Ten year old Martha Louise Quick is back in Mobile, Alabama, where she is again studying with Mary Lou Sheffield. She was in New York this summer at the Chalif school. Her mother takes classes too, so that she can help Martha Louise practise at home.

scenes in the news from many places

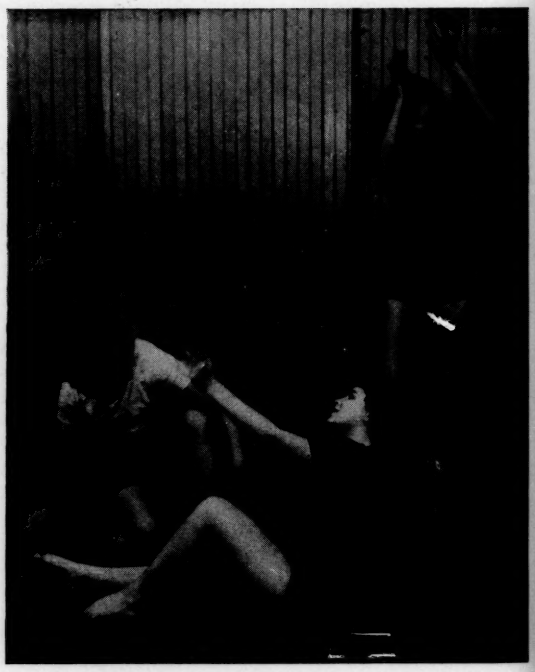


In Canton, Ohio eight-year old Tom Bracken, pupil of Wanda Scott, appeared as the tapping Shoe Shine Boy in Miss Scott's Dance Revue.

photo by Robert A. Benyas

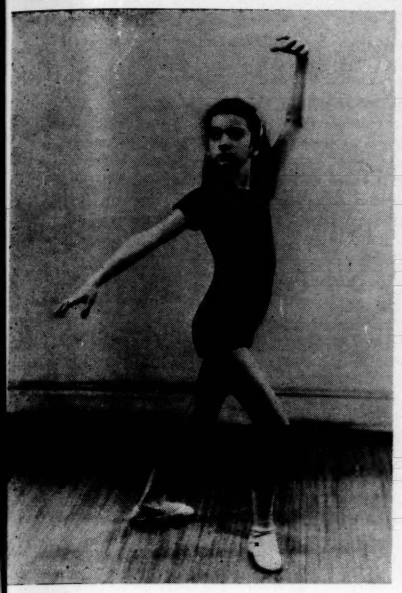
Bernice Holmes' pupils in Chicago shown rehearsing a new dance composed by their instructor. Left to right they are Barbara Beeson, Mary Ann Ray, Shirley Harwood, Phyllis Weaver, Joan Levine and Carol Lichton.

photo by John Steven Baran



Esther Kingston, Joanna Grossman and Mira Nuchims in creative dance class of Fannie Aronson, Detroit, Mich.

Off to a good start! Mary Tasto, eight years old, has been awarded the Lincoln Kirstein Scholarship for the 1950-1951 school year at the American Ballet Academy in Orange, New Jersey. Fred Danieli, recently of Ballet Society, is director of the Academy.



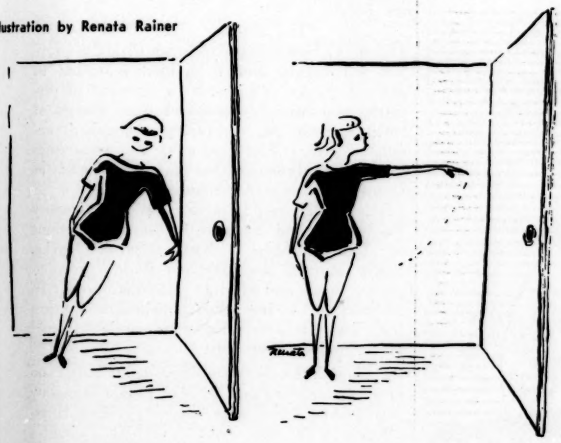
Anybody you know? If you're a dance enthusiast you've probably seen him, but he looks different now. This picture of Frederic Franklin was taken in Liverpool, England, when the now-famous dancer was seven years old.

photo by Owen Mossbarger

Judy Long and Darlene Tower danced the leading roles in "The Golden Bird", a ballet presented by the Madeline Goodall school in Portland, Oregon.

WATCH FOR AN EXCITING NEW YOUNG DANCER CONTEST IN THE OCTOBER PAGES OF THE YOUNG DANCER!!

Illustration by Renata Rainer



ADVENTURES in *Movement*

a series

of experiences for you,

your family, your friends

Adventure No. 3:

ARE YOU A BIRD?

You start standing up straight. Your arms are relaxed at your sides. You're a half-arm length away from a wall. Keep your right elbow unbent and raise the back of your right wrist until it's pressing against the wall. Be sure you're using the back of the wrist, not the back of the hand. See the girl in the illustration.

Your weight should be against the wrist. Knees and body should be straight. Now, count to ten slowly. Step sideways easily when you're through. Don't be tense or tight. Let what happens happen.

When you've gotten over the surprise, try this. Stand in an open doorway, feet together. Press the back of each wrist against the sides of the doorway. Remember, your elbows should be straight. Count to ten slowly as you force your wrists outward. Step forward.

Perhaps you'd better wear galoshes on your feet and some heavy chains around your waist when you do this so you won't take off and fly away.

A. Chatila & Co.

presents

BALLET TUTUS

For Practice Or Recital

Professional Model
With shoulder straps, bodice of Sateen trimmed with Tarletaine. Colors: Black, White, Pink, Lt. Blue, Yellow, etc.

Sizes 1-18 ..... $6.95

Children's and Advance Student's Model
Ruffled cap sleeve, built-up bodice of Rayon Satin of better quality, Trimmed in Organdy. Colors: Black, White, Pink, Blue, Yellow, etc.

Sizes 1-18 ..... $7.95

For proper fitting send following measurements: bust, waist, hips, shoulder to waist, waist to bottom of skirt.

"We Manufacture and Style Our Own Garments"

Send for our 1948-1949 Catalogue

1776 - 59th Street Brooklyn 4, N. Y.

A SCHOOL DIRECTORY listing is $30.00 a year. Put your three-line calling card to the dance profession in the mail today.

Ben and Sally

EVERYTHING FOR DANCING FEET

DANCE FOOTWEAR
ACCESSORIES

Agencies in Principal Cities • Write for Free Catalog Address Dept. D. S.

637 West 43rd Street, New York 18, N. Y.

the 3rd Annual American Dance Festival

Continued from page 11

poor rabbi fell in a faint on the floor and never received his gift.

Instead of resorting to the shoulder shrugging and head ducking clichés that many people associate with the Russo-Polish Jew, Miss Dudley created a character whose infinite variety of hand gestures and body participation achieved a delicate balance between a national type and a specific person. The rhythmic counterplay of the gestures against the soft music added further color.

The design problem was not so successfully solved in the opening SABBATH section, for which the entire company was used. The women bearing lighted candles and the men bearing prayer shawls were separated into two circles far enough apart so that it was difficult to watch both (like watching the rings in a circus). The gestures they did with their props were literal rather than stylized and the subsequent greeting and mingling episodes were confusing to the eye. Only at the end when three couples formed patterns in place and settled down to rest could the eye find a center of focus.

There was also some diffuseness in THE FIDDLER, a trio for Ronne Aul as the mischievous fiddler and Nina Caiserman and Anneliese Widman as mother and lovesick daughter respectively. The piece was designed to contrast Mr. Aul's dashing virtuosity and Miss Widman's radiant sweetness. In this it succeeded.

Unlike THE FIDDLER, the final section (EXODUS) really came to grips with the problem of design, and it yielded moments of genuine power. Against a background of distorted marching figures there were flashes of rushing, colliding, embracing, anguished, enervated beings. For those of us who sometimes view fleeing peoples as a great mass of anonymity it was a persuasive lesson.

Traditional music and the hand of Gregory Tucker supplied the score for the new sections of THE VILLAGE I KNEW. Sarah Marks, Leslie Morson, and Stephen Boska provided piano, vocal, and clarinet accompaniment. In addition to the inevitable polishing and pruning, THE VILLAGE I KNEW is sorely in need of an atmospheric drop.

Although Doris Humphrey contributed no new compositions to the José Limon company this season, there were shades of Miss Humphrey's DAY ON EARTH in Mr. Limon's choreography for THE EXILES. It is a long duet based upon the awakening of Adam and Eve to sin and their banishment from the Garden of Eden. On another level it may be said to portray the awakening of two humans to maturity, their unwillingness to face it, and their final acceptance of the inevitable state.

The movement style was a sort of angulated lyricism — naive, coltish, yet powerful. And on one viewing the main beauty of the dance seemed to lie in the seriousness and humble dignity of its performance by Mr. Limon and Letitia Ide. The accompaniment was Schoenberg's Second Chamber Symphony played on two pianos by Simon Sadoff and Russell Sherman.

The star of Mr. Limon's CONCERT was pianist Simon Sadoff. Seated on stage at a grand piano, he played a series of J. S. Bach Preludes and Fugues with high musicianship. Mr. Sadoff was often the center of visual interest, too. For the dancers were so arranged that they seemed to be performing for the pianist.

CONCERT consists of the kind of choreographic arrangements to abstract music that ballet does so often and so expertly. The dancers were dressed in clever black and white adaptations of conventional formal clothing, and they simply entered in various combinations and performed to the music at hand.

The prime problem in setting plotless dancing to abstract music is the relationship of the movement to the music. And Mr. Limon has not yet worked this out. He has been so entranced with the nobility of Bach's music that he has ignored the fact that it is also fleet, detailed, and exceedingly lively. All of the dances, with the exception of Pauline Koner's ballet flavored solo, were Wagnerian rather than Bachian. And probably because the dance is so new, very little of the human element has crept in to add nuance. Betty Jones, Lucas Hoving, Ruth Currier and Pauline Koner (whose dancing grows richer and more brilliant with every performance) completed the dancing quintet.

The fifth premiere was William Bales' solo, IMPROMPTU, about which we heard favorable comment. It was not presented during the week-end on which we attended the Festival.

The Festival's dancing and production details (including lighting by the incomparable Jean Rosenthal) were on a high professional level — so high, in fact, that one failed to understand why only the very last performance achieved a sold-out house.

dancing by the Thames

Continued from page 12

and failure and underlying principles of content and method.

As a special project the adult enrollees in Dr. Hussey's Dance Education Course undertook to produce a whole program of dances of interest to children which was presented to a large and enthusiastic juvenile public in Palmer Auditorium on Wednesday, August 16th. Accompanying parents and friends registered appreciation too. Eva Desca's THE LAST GHOST with its eerie sound effects quite took the small fry by storm, including Jane Dudley's son Tommy. The dance drama THE GOLDEN GOOSE and SILLY US were also mentioned by members of the laboratory class as favorites.

The entire cast of the children's program missed the second period class the same morning in order to do a performance for the children at Seaside Tuberculosis Sanitorium.

The discussion course, *Problems in Dance Education*, conducted by Martha Hill enabled those with varied experience in the teaching of dance to pool information and explore possible solutions for each other's difficulties.

ANNOUNCING

A NEW AND **BETTER** TOE SHOE
THE KLING "21"
PINK, BLACK OR WHITE SATIN
WITH LEATHER TIP

$5.25

WRITE FOR NEW PRICE LIST

SOFT BALLETS
SANDALS
TAP SHOES
LEOTARDS
BELTS
TIGHTS
DANCE SETS
OPERA HOSE

KLING'S THEATRICAL SHOE CO.
BETTER DANCEWEAR
218 SO. WABASH AVE.
CHICAGO 4, ILL.

THEATRICAL FABRICS Corp
101 W. 41st St., New York City 18, N.Y.

(25 years of costume fabric experience)
COSTUME FABRICS & ACCESSORIES for
Dancing Schools, Colleges and All Leading Broadway Productions
TEACHERS: Register now for new 1951 FABRIC CATALOGUE

As a Gift to Yourself or a Friend, Fill this in and Send At Once.
DANCE Magazine
503 West 33rd St.
New York 1, N. Y.
☐ 1 Year $3.75 ☐ 2 Years $6.50 ☐ 3 Years $9.25
Enclosed payment $_____ (EXTRA MONTH ADDED IF PAYMENT IS ENCLOSED.)
☐ Bill me later
NAME_____
ADDRESS_____
CITY_____ ZONE_____ STATE_____
(Add 50c a year for Canada, and Latin America, $1.00 a year for Foreign)

IT'S EASY!
MOLD NEW LINES of LOVELINESS.
Just a few minutes a day will work wonders.

DOORWAY GYM BAR

Fits in doorway. No nails — No screws. Holds 250 lbs. Does not mar wood work.

Illustrated exercise book FREE WITH EACH BAR
Recommended by beauty and Hollywood experts.
Price ——— $6.95

SECTIONAL VIEW OF THE DOORWAY GYM BAR

Avaliable at leading Dept. and Sports Stores.
Send for complete details.

OLYMPIAN INDUSTRIES
4720 N. Kilpatrick Ave., Chicago 30, Ill.

Now In Its Second Edition
"THEORY AND PRACTICE of ACROBATICS AND TUMBLING"
50 tricks — 406 illustrations
Price $5.00
JAMES A. ROZANAS
720 East 92nd Street CHICAGO 19, ILL.
Free Circular Sent Upon Request

Masters of the dance choose Leo's Advance...

FAMOUS EVERLAST TOE SHOE. Footlight favorite of America's most renowned dancing stars. Ideal for students or professionals, the Everlast features an exclusive "Rainbow Arch"! Special on-the-square toe design gives increased comfort by eliminating cramping of toes. In Pink, White or Black satin. Sizes: 8 small to 9 large . . . A to EE width.

EVERLAST TOE (plus 25c for ribbons) $5.25
SATIN PLEATED TOE (plus 25c for ribbons) 5.50

Agencies in principal cities. No branch stores.

ADVANCE THEATRICAL SHOE CO.
32 West Randolph St. • Chicago 1, Illinois

Dr. Hussey arranged for a series of seminar meetings for the whole school on Mondays from four to five-thirty. The first session was an informal discussion by members of the Limon Company of their experience in France.

The next seminar was conducted by Louis Horst together with three professional male dancers and three of the men students on the subject MEN AND DANCE. It was discovered that many problems exist for the male dancer — earning enough to support a family being a very considerable one. This, however, is somewhat offset in the modern field by the great shortage of men. They are often helped with their training and any with adequate technique can be certain of a place in one of the major companies.

The third seminar gave professionals about to present new works a chance to explain their intentions to students before the first viewing.

Seminar session number four consisted of an address by Dr. Franklin J. Keller, principal of the High School of Performing Arts in New York City. He told how the school originated, the nature of the curriculum, the type of students and some of the problems confronting the faculty in the future.

The last seminar was a bang-up lecture on Social-Anthropology by Dr. Ethel Alpenfels, fresh from a junket to the Virgin Islands with a New York University workshop. She poured out facts and figures, nailing numerous misconceptions about race with an intensity and wit which held the audience spellbound.

•

A summer school consists not only of classes but of a continual counterpoint of extracurricular activities as well. The big attraction, of course, was Ocean Beach, where many were able to relax during a portion of the sunny weekends. The first three nights featured outdoor square dancing with caller Dr. Ira Zasloff from New York officiating. Men were a bit scarce but the submarine base and coast guard training school nearby helped out a bit.

After the concerts, groups of students could be heard humming some of the musical themes, improvising bits from the choreography on the lawn in front of the dining room after supper. The guitar of Abby Weitman often attracted groups of songsters. Dean Wolfson's jazz dance theme from her Redlands High School show went the rounds. A dozen people must have learned the tricky, syncopated phrases and could be seen running through them along the widewalk or in the snack bar at moments of relaxation.

Barbara Rosing's illustrations appeared mysteriously on blackboards from time to time, showing dance techniques captioned with the colorful vocabulary used by instructors to motivate improved performance. Lucas Hoving was sometimes seen giving his wife Lavina Nielson a hug after she had done something especially praiseworthy on the Friday workshop. An epidemic of bandages and limps broke out about the third week as the enormous demands upon the physique began to show up weak metatarsal arches, knees and backs.

The picture would not be complete without a glimpse of plump, determined Frances Goodie distributing the New York Times and

Footwear by
La Mendola

• TOE SLIPPERS
• BALLETS
• TAP SHOES
• SANDALS
• OXFORDS

ALSO CARRYING A COMPLETE LINE OF
STUDIO COSTUMES

LEOTARDS • TIGHTS
TUNIC SETS • RUFFLE TUNIC
SWING DRESS • TU TU SKIRT
MESH AND NYLON OPERA HOSE
MESH TIGHTS • DANCE BELTS
TAMBOURINES • BATONS • TAPS
CASTANETS • FINGER CYMBALS
TOE PADS • TOE SHOE COVERS

REMEMBER
MAIL ORDERS PROMPTLY FILLED
Write Today For Our Complete 1950 Catalog

La Mendola
126 WEST 46th STREET
NEW YORK CITY, N. Y.

542 SOUTH BROADWAY
LOS ANGELES, CALIF.
"Specialists in Theatrical Accessories"

KATE SHEA
Costume Fabrics
Feathers & Accessories
Specialists in Woven Top Cellophane
Send for New Price List
112 West 44th Street
New York City

Tribune at the cafeteria-style breakfast; Dick (Henry Aldrich) Gingrich improvising a dance duet with size ten Jo Bishop in East House Lounge; four hands (almost anyone's) banging out boogie-woogie on the piano in the recreation room with a ping-pong obligato; Harry Bernstein's plaintive query at dinner, "Has anyone got a pinking shears?"; Fred Handschy's delicate announcements regarding the men's living quarters in that overwhelmingly female world; and the nightly singing of "Happy Birthday" to some one who generally was not having a birthday at all.

Distinguished visitors came from everywhere. Dr. Elizabeth Hayes from the University of Utah spent two festival weekends in New London. Dr. Dorothy Ainsworth of Smith College came once with three international students from Holland, France and Costa Rica respectively. Bonnie Bird came from her summer teaching at Reed College, Portland, Oregon with two of her students. Professionals such as Truda Kashman from Hartford, and Iva Kitchell from New York were in evidence during the festival also. Cameras were liable to appear any time and flash bulbs went off with alarming frequency.

Among the more outstanding students perhaps a few should be mentioned. Muriel Brenner, graduate student at New York University appeared ten times on the five workshop programs. She was well known for her fantastic diet, her preference for the Palmer rehearsal hall with the large mirror, her deep voice and her interesting dances.

Molly Lynn who was one of the handful of students back for a second consecutive year teaches at the Dance Workshop in Washington, D. C. She and her little daughter lived in a beach cottage with a woman who acted as nursemaid while Mother danced. Of ten appearances on workshop, two represented new solos which Molly completed this summer and on the fourth workshop her group piece to a Gertrude Stein poem brought the house down with its hilarious words and movements.

Most seen in workshop was outstanding performer Bodil Genkel whose technical skills and creative ability impressed faculty and students alike. Coming originally from Denmark, Bodil studied at the Jooss school in England, and then spent some time in San Francisco. She is now teaching at Michigan State College in East Lansing and would be a fine addition to any semi-professional group within her reach.

The one student with a foreign address is American-born Rachel Emmanuel who returns to her adopted country, Israel, after a year studying dance at New York University and this Connecticut College summer session. Although an expert on Palestinian dancing she was one of the cooks for three hundred on a collective farm before, but expects to teach dance to children and adults on her return.

Like all such courageous artistic ventures, the New London Dance School and Festival had tough sledding financially. However, whatever the financial situation, it in no way seemed to dampen the ardor of staff, professional companies or students, who together experienced an exhilarating productive season.

It is certainly to be hoped that 1951 will see the rebirth of this by now proven incubator for the American dance of the future. It is a cause to which any contribution made will return a hundred-fold down the years.

★

MARLOS BALLET RECORDS

BARRE EXERCISES

Three 10" records . . . **$6.00**

BALLET COMBINATIONS

Four 10" records . . . **$2.00** each

Complete set **$7.00**

(Breakdown for practise of individual steps, one side; combination on other side)

THE SUN AND THE CHILDREN

One 10" record . . . **$2.00**

(A dance for 3-7 year olds. Sheet music ($1.00) also available now)

A BEAUTIFUL RECITAL NUMBER . . . DIFFERENT

Unbreakable . . . . . Printed explanations with each record

No postage if check with order

123-32 82nd Avenue • Kew Gardens, 15 • New York

RUMBA • TANGO • SAMBA
CONGA • FOXTROT • WALTZ

Over 100 Diagrams and Illustrations

$1.00 DANCE and grow slender THE SOUTH AMERICAN WAY by PAUL SHAHIN

A book that will help you learn and teach. Includes exercises, music and careful analyses of the dances.

Box 808 • DANCE Magazine, 503 West 33 Street • New York 1, N. Y.

DANCE TEACHERS

from far and near are singing the praises of our quality THEATRICAL FOOTWEAR* TAPS* BARRES* MATS* TAMBOURINES* CASTANETS, FINGER CYMBALS, REHEARSAL TOGS, CELLOPHANE SKIRTS, LEI SETS, CANES, HATS, MASKS, FANS, GRASS SKIRTS, PARASOLS and the 100 and one other items the dancer must have — and they simply rave about our savings and quick mail order service.

• WRITE TO-DAY FOR OUR SPECIAL TEACHERS PRICES

FIRESTONE DANCE SUPPLIES

C. Y. O. Building 107 South Broadway Yonkers 2, N. Y.

For over a quarter of a Century

Barney

DANCE FOOTWEAR

Order Now

Prompt Delivery Assured For Fall Term

TOE SLIPPERS

BALLETS

TAP SHOES

SANDALS

OXFORDS

"Sensibly Priced"

STUDIO COSTUMES

LEOTARDS • TIGHTS • TUNIC SETS
RUFFLE TUNIC • SWING DRESS • TU TU
SKIRT • MESH & NYLON OPERA HOSE
MESH TIGHTS • DANCE BELTS

BARNEY RUBBER TOE SHIELDS
TAMBOURINES • BATONS • TAPS
CASTANETS • FINGER CYMBALS
TOE PADS • TOE SHOE COVERS

IN STOCK MAIL ORDER DEPT.

"Prompt" Mail Order Service

Special Consideration for teachers . . . . . That's for sure!!!

Write for 1950 Brochure

BARNEY DANCE FOOTWEAR

634 EIGHTH AVE. (at 41st St.)
NEW YORK CITY 18, N. Y.

"Located in the Dance Capitol of the World"

the coming of Elssler and Montez

Continued from page 17

some Spanish dances. Lola, certainly, was not a gifted dancer but she did have a flamboyant personality, a fiery temper and a glamour that made her a definite box office lure. In fact, Lola had been hissed off the stage in London for her lack of talent. In affairs of the heart, however, Lola had a talent that won her world wide notoriety, one of her most responsive admirers being King Ludwig of Bavaria.

Any success that Lola enjoyed in America was due to the all-out aid and supervision that was given to her by George Washington Smith. For her premier he devised a rather charming ballet, known as BETLY, THE TYROLEAN, which showed Lola off to her best advantage, yet made little call upon her negligible dance talents. Smith apparently had his hands full with Lola and, when she found that she wasn't going to conquer American audiences, her temper once more began to erupt. Each performance became a test between Lola and the orchestra. Lola had no sense of rhythm and was often out of time with the music. Peace was finally restored when Smith gave orders to the orchestra to follow Lola, a procedure seldom taken for any dancer. Another time, in Philadelphia, Lola burst into a tantrum at a rehearsal. Before she knew what was happening, Smith turned her across his knees and administered a sound spanking. No one had ever done this to Lola before, at least not in the theatre, bud it did bring her to her senses. She continued on to New Orleans, where the curious crowds came to stare and be shocked and in San Francisco the firemen tossed their helmets on the stage and the new miners joined in by flinging gold nuggets at her feet. After a tour of Australia, Lola enjoyed two more marriages in California, then settled down to writing a book, giving lectures and she ended her colorful career by returning to New York to do welfare work for women who had had less successful private careers than hers. Although Lola won no new laurels for dance, she did supply an electric, dynamic quality that injected color and excitement in an era when temperament could draw as much as talent.

After Lola Montez, the waning public interest in ballet was met by rather pedestrian performances on the part of the foreign visitors. Among these, was Louise Ducy-Barre, another French ballet dancer, who appeared in New York in 1853 and a company of Spanish dancers who played at Niblo's Theatre during the following year. In 1856, Celeste was playing her farewell engagements and in 1858 the Ronzani Ballet Troupe appeared at the Broadway Theatre. It was at about this time that theatre-goers began looking outside the ballet for other forms of dance entertainment and several other factors began to assume a more important place than ballet in the American theatre scene.

TO BE CONTINUED

EAFIM GEERSH
BALLET BARRE RECORDS
2 two-sided 12 inch unbreakable discs with printed supplement
Used all over the world
Price $14.00 Send remittance to:
EAFIM GEERSH BALLET SCHOOL
3200 Coney Island Ave., Bklyn 24, N.Y.

Order Your Routines From
BILLY TRUEHART
15 YRS. SPECIALIST in MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
All Types Dances—Free Catalog of 200 DISTINCTIVE ROUTINES
333 N. Madison Ave.
Hollywood 4, Calif.

janet— *"Dances That Charm"*
clearly described routines . . . spectacular show pieces . . . wee folk dances . . . recitatives . . . complete revues . . .
lesson outlines
catalog for postage
janet studio springfield, Ill.

DANCE DESCRIPTIONS by
EDNA LUCILE BAUM
20 West Jackson Blvd.
Chicago 4, Illinois
Send for Catalogs

EDNA LUCILE BAUM
BALLET BOOK SHOP
20 West Jackson Blvd.
Chicago 4, Illinois
Send for Catalogs

EVA VARADY DANCES — By Mail WITH BRILLIANCE
ALL TYPES FOR ALL AGES
Send now For Latest List
Carnegie Hall, New York 19, N. Y.

THE DANCE MART
Specialists in rare and all current dance books and programs. Lists on request.
Box 315, Times Sq. Sta., New York 18, N. Y.

ORIGINAL ROUTINES
by mail
Novelty Tap, Ballet, or Character Dances
Over 100 graded dances, clearly described
Send for Dance list
MERCEDES FITZGERALD
established since 1920
Box 236, Dance, 503 W. 33 St., New York 1, N. Y.

DANCE STUDENTS —
buy this **Ballet Technique Book**
Contains barre work: 34 ballet steps, with French terms — English definitions. Also how to execute each step, 34 illus.
PRICE $2.25 plus 20c Mailing Cost
GLADYS HIGHT SCHOOL OF DANCING
153 No. Wabash Ave. Chicago 1, Ill.

1500 HAIRS REMOVED in one hour
Our speed reduces cost and length of treatments
Free Trial Treatment and Consultation.
PERMANENTLY
Legs Arms
Face Hairline
Underarm Body
Separate Department for Men
GORDON Hair Removing Inst.
LO 3-5795 55 W. 42 St., Room 844A, N.Y.C.

BALLETS VERDE GAIO

Continued from page 25

(decors by Paulo Ferreira, score by Frederico de Freitas); *Muro de Derrete* (decors by Paulo Ferreira, score by de Freitas), the famous *Imagens de Terra e do Mar* (Images of Lands and Sea) a series of divertissement revolving around folk dances of the many provinces of Portugal. *Passatempo* is similar to the latter in content.

A number of ballets are in the epic and historical style, notably *Dom Sebastiao* (score by Ruy Coelho, decors by Carlos Borelho and costumes by Milly Possoz). Dom Sebastiao is the Christian King who fell or disappeared in combat with the Moors. Other ballets in the same vein are *The Fable of the Flowering Almond Trees* (decors and costumes by Maria Keil do Amaral and score by Kroner de Vasconcelos) and *Ines de Castro* (score by Coelho and decors by Jose Barbosa). The latter is about the tragic death of the lady who was crowned Queen of Portugal after her death and whose funeral cortege was probably the longest in history. The most recent, and most likely the best effort, in this style, of the company is *Nazareth*, dramatization of the struggle of the fisherfolk against the sea in the seaside village of Nazare. Choreography of all aforementioned ballets is by Francis.

Visiting Italian and Swedish guest choreographers have created for the company such characteristically foreign works as *Garden Party* (Morresi, choreographer), *Night Without End* (Morresi), *Girl and the Marionettes* (Cramer).

•

Its ten years of artistic life have given as much to Portugal as Portugal has given to the Bailados Verde Gaio and today its name, although seldom heard outside our own borders, is beginning to be known to the outside world, a tribute to the years of accomplishment of Francis and of the faith and ideals of its founder, Senhor Antonio Ferro.

born in Brooklyn: a new STAGE FOR DANCERS

Continued from page 18

The Museum is hoping to rebuild the stage into a bona fide affair with proscenium and wings; but this operation will be a matter of some time; in the meantime, because sponsors and directors feel that the stage and theatre environment are a prerequisite to illusion, until the Sculpture Court stage is rebuilt the actual presentations will take place around the corner from the Museum in the auditorium of the High School for Homemaking, Classon Avenue, Brooklyn. This auditorium will provide STAGE FOR DANCERS with a temporary home.

The 1950-1951 series is sponsored jointly by the Parents-Teachers Association of Brooklyn

(*Continued on page* 40)

MARINA SVETLOVA
Ballet Academy
MARGARET CURTIS — basic ballet technique: children; adults
LOLA FLABIANO — slenderizing and physical fitness
MIRIAM MARMEIN — pantomime; plasto-rhythmics
BORIS ROMANOFF — professional ballet technique; character
MARINA SVETLOVA — toe and variations
116 East 88th Street, N. Y. 28 (2 blocks from 86th St. Express stop on Lex. Ave. subway) telephone TR 6-5107

BALLET REPERTORY
THE SCHOOL FOR PERFECTION
Faculty:
THALIA MARA — HILDA BUTSOVA
ARTHUR MAHONEY
DAILY CLASSES — GRADED — SPECIAL CHILDREN'S DIVISION
Write for new illustrated brochure
117 WEST 54th ST., NEW YORK 19, N. Y. CIRCLE 5-9332

CHALIF
TOE TEXT-BOOK
$3.00 post paid
Mail Order Catalogue on Request
REGISTER NOW FOR WINTER SEASON
CHILDREN — ADULTS
SPECIAL PROFESSIONAL MORNING CLASSES
ACROBATICS — BALLET — TAP — SPANISH
CHALIF SCHOOL OF DANCE — STEINWAY HALL 504-508
113 West 57th Street New York 19, N. Y.

OREST SERGIEVSKY
THEATRE STUDIO OF DANCE
137 West 56th St., N. Y. C. • JU 6-9454
FAMOUS GUEST TEACHERS
BEGINNERS • INTERMEDIATE • ADVANCED • PROFESSIONALS

OLGA TARASSOVA
School of the Ballet
BALLET - TOE - CHARACTER - ADAGIO - VARIATIONS
Complete training for beginners as well as for advanced and professional dancers.
Faculty: ALFREDO CORVINO — OLGA TARASSOVA
VLADIMIR KONSTANTINOV — YUREK LAZOWSKI
PARTICULAR ATTENTION GIVEN TO CHILDREN'S CLASSES
OLGA TARASSOVA SCHOOL OF THE BALLET
141 WEST 54th STREET NEW YORK 19, N. Y. Telephone: Circle 5-7672

FABRICS and ACCESSORIES

in a wide assortment of colors and styles

- Nylon Tulles
- Nylon Nets
- Rayon Nets
- Cotton Nets
- Spangles
- Trimmings
- Beading
- Spangled Crowns and Costume headwear

we bead or spangle your costumes

write for catalog

DINA MANUFACTURING CO., Inc.

66 West 38th St., N. Y. C. BR 9-8952

KALMO THEATRICAL TEXTILES INC.

110 WEST 45 ST., N. Y. C.
REGISTER FOR YOUR FABRIC CATALOGUE

KAMIN DANCE BOOKSHOP
Technical Handbook & Dictionary of Classical Ballet
A Comparative Study of the Italian, French and Russian Schools by GAIL GRANT, Illust. . . . $3.00
1365—6th Avenue at 55th St., N.Y.C., CI 5-7955

Since 1901
FOR TOPNOTCH PERFORMANCE
MACK'S TAPS
see your dealer or send for booklet a7
RELIANCE DISTRIBUTING CO.
3966 No. Elston Ave. Chicago 18, Ill.

La Ray
A Famous Name for
Quality in Dancing Footwear
Write for New Price List and Catalog "D"
107 West 46th St. New York 19, N. Y.

TOMAROFF'S INDISPENSABLE DANCE BOOKS

We have a limited amount of copies of the following books on hand. Order while they last.

Bk. 3—Taps, Musical Comedy, Character 1.50
Bk. 5—Arm Movements, Adagio, Var. ... 1.50
Bk. 7—Jumps, Leaps, Turns, Pirouettes ... 1.50

(Add 20c with order for mailing)
No C.O.D.'s Send Cash or Money Order to:

ARON TOMAROFF
Box 50, Dance Magazine
503 W. 33rd Street, New York 1, N. Y.

The principal aims of Mr. Berk and the artists who appear on the series are four-fold: (a) to create another outlet for modern dance; (b) to develop a new audience (which has already been done to a remarkable degree; (c) to make a repertory program out of a single recital, in line with the building of a modern dance theatre, so that at least three artists will share each program; and (d) to give totally unknown dancers a chance at a live audience.

From the interesting group signed to appear in the coming season, a repertory group of six dancers, directed by four choreographers, will perform on at least four of the programs in the series; in effect, a budding dance theatre. Already STAGE FOR DANCERS is spreading its wings and although born at the Brooklyn Museum, will take itself to New York and elsewhere for four concerts to be given during the 1950-1951 season at the Henry Street Playhouse, and bringing the season to a climax with a dance festival to be given at the famous dance center of the 92nd Street "Y" on May 10, 1950.

Reflections on the "American Style" Ballroom Dance

by **Albert and Josephine Butler**

NO World Series baseball game, no Championship boxing match, no Rose Bowl football fracas ever had a more happily frenzied horde of fans than the thousands who crammed every nook and cranny of Madison Square Garden the night of September 13th to see the *Daily News'* Sixteenth Annual Harvest Moon Ball.

Small wonder, too, because as a competitive sport Ballroom Dance has everything it takes — action, suspense, rhythm — plus music, glamor and beauty.

And, after watching Gloria and Benny Vitucci dance their way to the All-Around Championship, we went home and chewed our fingers down to the metacarpals — while peevishly querying why is it that — with its demonstrated drawing power — ballroom dance boasts so very few major competitions.

As everyone knows, the Harvest Moon Ball is run for the benefit of the *Daily News'* Welfare Fund. Why, then, do not other enterprising newspapers over the country follow this example in organizing Ballroom Dance contests for the benefit

Masters of the dance choose Leo's Advance...

DELUXE THEO TIE TAP. Fine patent leather tap shoe that combines flexibility, comfort and fit. Wood heel for lightness and balance. 8 small to 9 large. AA to D width.
DELUXE $5.35
STUDENT'S MODEL 4.45

MUSICAL COMEDY TIE. Dressy, graceful shoe for chorus and ballroom work. Sturdy, pliable. 1½ inch or 2 inch cuban heel. 3½ to 9 large. AA to D width.
BLACK OR WHITE $6.50
SILVER 7.95
GOLD 7.95

Agencies in principal cities. No branch stores.

ADVANCE THEATRICAL SHOE CO.
32 West Randolph St. • Chicago 1, Illinois

Catalog No. 9 featuring the finest camera studies of the male figure in America—of Invaluable aid to ART STUDENTS — SCULPTORS — PAINTERS — STUDENTS of PHOTOGRAPHY — PROFESSIONAL PHOTOGRAPHERS — ART TEACHERS — ILLUSTRATORS, etc. This series is priced at $1.00 and includes FREE one 5x7 Professional enlargement of one of Urban's best known works—"Sculpture in Bronze."
Send remittance by Money Order to:
AL URBAN, Dept. D-1
1230 East 63rd St.—Rm. 212 Chicago 37, Ill.
Phone No. MUseum 4-0579
World's Outstanding Physique Photographer

COSTUMES
Made to order for
DANCE
&
All Other Occasions
Circulars FREE
THE COSTUMER
238 State St., Dept. 6
Schenectady 5, N. Y.

BACK ISSUES!

Are your files complete? We have a limited amount of copies of *American Dancer* from June 1927 to January 1942; of *DANCE Magazine* from June 1937 to date.

June 1927 thru Feb. 1942 $2.00 ea.
March 1942 thru Dec. 1946 $1.50 ea.
Jan. 1947 thru Dec. 1948 $1.00 ea.
Jan. 1949 thru last month $ .50 ea.

Send order, with money, to
DANCE, 503 West 33rd St.
New York 1

of local charities? Why do not the operators of ballrooms recognize that the interest that competitions engender would enable the ballrooms to stay open seven nights a week — instead of having them shuttered for one or more evenings?

The case for large-scale Ballroom Dance competitions is admirably and conclusively illustrated in the British Isles, where, according to the 1950 English *Ballroom Dancing Annual* some seventy official Amateur and Professional Championships were held in the period from October 1948 to September 1949.

Now that term "Championship" is not loosely used — because all these events are governed by the "Official Board of Ballroom Dancing", formed in 1929, and composed of the British teacher organizations and the associated ballrooms. And in this very statement of fact we have, by indirection, a large part of the answer to the question of why Ballroom Dance competitions are virtually non-existent in this country. Lacking an official body to formulate standards and to see that these standards are properly carried out, Ballroom Dance as a competitive sport cannot achieve any important or permanent status. Who could expect Golf, Tennis, Skating, or any other Championships to be seriously considered if there were not definite and stringent rules governing such contests?

Now we strongly believe that "American Style" Ballroom Dance has no peer in the world, even without standards agreed to and recorded by authorities. The best American dancers are utterly graceful, fabulously fluid—but we think their great talent is their versatility. In the Harvest Moon Ball, for example, all the competitors interpreted beautifully the character of rhythms so disparate as Waltz, Tango, Rumba and Foxtrot. Of course the Harvest Moon Ball dancers feature a spectacular style — but this is because they play to the far reaches of the galleries in the Garden, as well as to the ring side.

And these dancers train as rigorously for the Contest as did the athletes of ancient Greece for their Games. They come to their big night with years of arduous practice behind them. They have been in the ballrooms night after night polishing and perfecting their style.

Just as the Harvest Moon Ball is virtually unique — so are these dancers. Their ilk flourishes only in the major centers such as New York, Chicago and San Francisco. These enthusiasts congregate in spots where the music is geared for straight dancing.

Our contention has long been that the sort of music that most dance bands have purveyed for the past fifteen years is largely responsible for widespread public apathy to Ballroom Dance. And we had some solid corroboration of this view in a recent story in *Variety* by Billy Bishop. He wrote this apropos the current poor state of the band business:

"The No. 1 complaint from the (ballroom) operators and public is that most of the name bands do not play good

SCHOOL OF DANCE ARTS [APPROVED G. I. BILL OF RIGHTS]
Sergei Ismailoff — Grant Mouradoff
Mariana De Bayser — Alma Rosita
Valentina Perejaslavec
Sinclair - Musical Comedy & Tap Director
BALLET - SPANISH - CHARACTER
Special Classes for Children
CARNEGIE HALL — STUDIO 819 — CIRCLE 5-8636

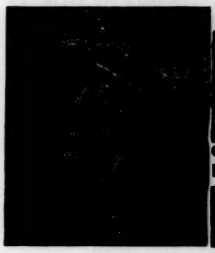
BALLET ARTS
FACULTY
AIDA ALVAREZ, EDWARD CATON, MARGARET CRASKE, DOROTHY ETHERIDGE, LISAN KAY, VERA NEMTCHINOVA, YEICHI NIMURA, PAUL PETROFF, ANTONY TUDOR
Guest Instructors: AGNES DE MILLE and FREDERIC FRANKLIN
BALLET ARTS "61" Carnegie Hall, N.Y.C. 19 • CO 5-9627

DANCE CIRCLE
144 WEST 54th STREET, N. Y. — Judson 6-3746
CLASSES NOW IN SESSION
BALLET - MODERN - SPANISH - TAP
Children's DANCE & DRAMA Classes: Saturdays from 11 to 3

IRENE V. MAYO — 603 carnegie hall — circle 6-9699
School For Today's Theatre
Ballet • Modern • Dance of India

SCHOOL OF
RUSSIAN AMERICAN BALLET
METROPOLITAN OPERA HOUSE STUDIO
BORIS NOVIKOFF, Director
Classes Forming for Children, Adults, Beginners, Professionals
1425 Broadway, Entrance Studio 15, New York — LO 5-8864

FOKINE SCHOOL OF BALLET
TODD BOLENDER • CHRISTINE FOKINE • VITALE FOKINE • CHRIS VOLKOFF
Guest Teacher: RUTHANNA BORIS
Classes in Ballet, Toe, Variations and Character Classes for Children
CARNEGIE HALL STUDIO 839 — COLUMBUS 5-9316



the **SHURMAN SCHOOL**
BALLET • TAP • MODERN
G.I. APPROVED
Guest Instructors: IGOR YOUSKEVITCH • ASADATA DAFORA
Maslova, Scarpova, Youshkevitch — Special Teacher's Material
CARNEGIE HALL • STUDIO 843
WRITE FOR BOOKLET D • N Y C • CIRCLE 5-9135

Now Available

for 1st time

A BINDER

FOR YOUR BACK ISSUES

A handsome, sturdy fabrikoid cover to preserve every issue of your DANCE Magazine permanently.

Holds 12 copies with ease by a simple and effective device that permits pages to be opened flat.

On the cover "DANCE Magazine" is embossed in gold.

$2.50 PER BINDER
We pay postage

DANCE MAGAZINE

503 West 33 St., N. Y. C.

danceable music. Their slow tunes are too slow and draggy, and most fast numbers too fast and concerned with featuring some instrumentalist or singer rather than providing good dance tempos. . . .

"My opinion as to why young people don't turn out for name bands the way they used to is that during the past 10 years swing bands haven't played the music the kids could dance to. As a result, the average person from 18 to 28 today is a lousy dancer. I just played a big prom at one of the midwest universities, and most of those kids didn't even know where the beat was. . . .

"The best class of dancers today are those in the ages from 28 to 38, who learned to dance 15 to 18 years ago to bands which really offered good dance tempos. Bands like Hal Kemp, Kay Kyser and Guy Lombardo. . . .

"If some of the big name bands would try to fulfill their principal purpose — playing dance music — they might get back into 'our world' from the 'out of this world' of which they boast."

But despite the general low level of dance skill, we know that — given the inspiration of good music — plus some well organized contests, young American dancers would respond miraculously, so that top notch dancing would be the simple rule, rather than the exception.

Holding to this belief, we think we are scarcely to be blamed for harboring some feelings of frustration when we read, again in the English *Ballroom Dancing Annual*, in an article by Alex Moore, ranking English teacher, that: ". . . Internationally, this has been a great year for Ballroom Dancing, and the past twelve months have seen more progress in the international field than in the preceding twelve years. . . . Perhaps one of the most interesting International events took place at the Court Ballroom, Balham. . . . One couple from England, Scotland, Ireland, Eire, Wales, Australia, Denmark, France and Holland participated by invitation . . . the English *Star* Champions, Archie Stevens and Doris Skelsey, won. . . ."

With ballroom dance so completely international in character, why not some American competition, culled from our best dancers?

In this same article, Mr. Moore tells how, after some soul searching, he and his partner decided to visit Germany to judge and demonstrate at the German Professional Championships. He says: "I think our visit was timely, as many of the German teachers, especially those in the American zone, had practically decided to adopt the American style of dancing. The congress was attended by over 200 teachers from all parts of Germany, and I am glad to say that at a meeting following the Congress, they unanimously decided to continue to teach the 'beautiful English style of dancing' ".

It is of course useless to indulge in any vain regrets over "losing" Germany — but — it might have been very interesting had we had an American teacher of Mr. Moore's calibre on the spot to demonstrate and defend the "beautiful

Masters of the dance choose Leo's Advance...

MAGIC LEOTARD tailored of fine quality Durene Knit . . . with famous "invisible" talon zipper down the back. Ideal for modern and interpretive dance work. In Royal Blue, Black or White. Sizes 2 to 20.

WITH SHORT SLEEVES (illustrated).....$3.95
WITH LONG SLEEVES (Black or White).... 4.95

LEO'S FINEST QUALITY TIGHTS.
Black or White. Sizes 6 to 20. Without feet.

DURENE KNITTED COTTON $3.50
HEAVY MERCERIZED ALL-WOOL 5.75
DURENE KNIT TRUNKS (Black or White) 1.75

Agencies in principal cities. No branch stores.

ADVANCE THEATRICAL SHOE CO.
32 West Randolph St. • Chicago 1, Illinois

CLASSIFIED ADVERTISING

Large Studio available for auditions and rehearsals. Sergievsky, 137 W. 56th St., N. Y.

DANCING PARTNER WANTED; lady; established studio. References exchanged. Box 17, DANCE, 503 West 33 Street, New York 1, N. Y.

FOR SALE: Dance studio, wonderful location in Phila. Pa. Newly constructed, good for ballroom, ballet, tap. Private entrance, canopy to street. 8 tons of air condition. New furnished apt on 3rd fl., cheap rent. Has to be seen to be appreciated. Leaving for Calif. Box 185, Dance, 503 W. 33 St., N. Y. 1.

HAZEL JOHNSON: Classes in piano Improvisation for Dance. Open to dancers and musicians. Classes begin Oct. 15. Phone Chelsea 2-0364 for further information.

LOW RENT for lower Fifth Avenue studio. Large hardwood floor, ballet equipped, piano, phonograph. Hourly, monthly. M. Smith, 6 Fifth Ave. (8th St.) OR 3-1849.

FOR SALE:
Recognized professional school of theater to reputable ballet teacher and choreographer with selected faculty a requirement. Other subjects in theater arts depending upon teacher's qualifications and background.

FACILITIES:
LARGE SUNNY STUDIO. TWO MUSIC ROOMS. DRESSING ROOM. SHOWER ROOM. PRIVATE STUDY. OFFICE. RECEPTION ROOM. COMPLETE PRODUCTION DEPARTMENT INCLUDING SCENERY. STORAGE ROOM OR COSTUME DEPARTMENT, SECOND FLOOR.

LOCATION:
Chicago, easily accessible from all parts of city and suburbs. Excellent investment. Must sacrifice. Price $5000.00, cash. Or sublease fully equipped business $320.00 per month. Reason: Professional European tour, 1951.
Box 158 DANCE, 503 W. 33 St., New York 1, N. Y.

American style". In line with this, Alec MacKenzie, a great English Ballroom served as a judge for our Professional Ballroom Championships (held in 1947, sponsored by Dance Magazine), asserted that the dancing in the American competition was of the same high degree of grace and skill which characterizes the best foreign competitions.

Once more we turn to the English *Ballroom Dancing Annual*. In an article which we authored, in which a number of questions concerning American Ballroom Dance were asked by the Editors, and answered by us, here is one question and part of our reply:

Question: "The American (Professional) Championships (held in 1947) apparently created considerable interest. Is there any future for such Championships in America?"

Answer: ". . . One indisputable fact the Championships turned up — and that was that more accurate standards for judging would have to be inaugurated before another Championship could be held. For, while the winners were well received, nevertheless the markings of the judges on the six finalist couples showed too wide divergence. And this despite the fact that the judges had cooperated very well in meeting and discussing and presumably agreeing upon standards for judging.

"In other words, there must first be a *bona-fide* Ballroom Teachers' Association, with definite standards, before another Professional Championship can be held."

Increasing talk abroad of Ballroom Dance as part of the Olympic Games serves only at this juncture to give us cold shivers. Unthinkable not to have an American team upholding the "American Style"! And, since any American Olympic Team, composed of our top flight amateurs, would also have to be picked by rigid competitive standards, the need for an official ballroom association is doubly necessary.

What do *you* think?

datelines

(*Continued from page* 4)

by over forty artists were on exhibit.

There were about a dozen excellent pictures. It is significant that so many painters have found inspiration in dance, and the interest was in the dance as an art in itself. There were few Degas-like girls tying shoe ribbons. Portfolios of costume designs by Ilene Astrahan and Joe Zeller were among the most skillfully executed items in the exhibit. The several noon hour talks by artists Martha Woolett, Vera Mirova, Mark Turbyfill and Lucretia Malcher, with slides, dancers and costumes for illustration were fascinating and drew large audiences.

AUBREY HITCHINS
BALLET
DAILY CLASSES — GRADED
SEPARATE CHILDREN'S DIVISION
112-116 WEST 89th STREET
NEW YORK 24, N. Y.
Tr 3-0515

NATHALIE BRANITZKA
formerly Ballet Russe de Monte Carlo
PL 3-9752
or CO 5-3472 — 116 East 59th St., New York City
CLASSES DAILY
YUREK LASOVSKY — CHARACTER CLASSES

ACADEMY OF BALLET PERFECTION
Ballet by Eileen O'Connor
Classes Forming Now For New Season:
Registration Daily At Studio: 3-7 P.M.
CHILDREN'S PREPARATORY BALLET TECHNIQUE
TEENAGE CLASSES SPECIAL TOE CLASSES
FLEXING FOR BALLET PROFESSIONAL BALLET
SPECIAL CLASSES FOR ADULT BEGINNERS BALLET
SPANISH DANCE BY ANGEL CANSINO
Write for further information
Academy of Ballet Perfection Eileen O'Connor, dir.
156 West 56th Street, New York Tel. COlumbus 5-9545

CHESTER HALE • JEAN YAZVINSKY
SCHOOL OF BALLET
159 West 56th Street, New York
Telephone COlumbus 5-4070 Telephone PLaza 7-8584
Classes for Adult Beginners — Advanced Professionals
Special Attention to Children's Classes
under Mr. Yazvinsky
Write or telephone for appointment

Look for this Label
for the FINEST in
KNITTED DANCEWEAR
Supersheen
at leading stores
FROM COAST TO COAST

SCHOOL OF AMERICAN BALLET

1950-51 School Year
September 5, 1950 to June 30, 1951

Faculty

GEORGE BALANCHINE
FELIA DOUBROVSKA
ANATOLE OBOUKHOFF
ELISE REIMAN
MURIEL STUART
ANTONINA TUMKOVSKY
PIERRE VLADIMIROFF

Guest Teachers:
JANET COLLINS, YUREK LAZOVSKY

Catalogue on request
637 Madison Ave., New York 22, N. Y., PL 5-1422

NENETTE CHARISSE
BALLET FOR ADVANCED
Classes 12-2 Monday thru Friday
(last half hour toe)
Room 302, CBS Bldg. 1697 Bway, Co 5-7750

Mme. SHOLLAR
CLASSIC BALLET
LESSONS DAILY 6-7:30 P.M.
CHILDREN'S CLASSES: Saturday 11-12
144 WEST 54th ST., N. Y.
For information call: Vilzak, El 5-0564

STEFFI NOSSEN
SCHOOL OF MODERN DANCE
Professional • Adults • Teen-Agers • Children •
Steinway Hall 113 West 57th St. 6th Floor
Dance Players Studio 148 W. 56th St., N.Y.C.
PLaza 3-0566 or LArchmont 2-0785

SWOBODA
SCHOOL OF BALLET
Faculty: Maria Yurieva Swoboda
Anatole Vilzak Martha Krueger
50 W. 57th STREET, N. Y. CI 5-8198

TATIANA CHAMIE
From Ballet Russe de Monte Carlo
School of Ballet
LESSONS DAILY
SPECIAL TRAINING for dancers in the repertoire of Russian Ballets
200 W. 57th St., N. Y. C. Circle 7-1662

Chicago Dance Council Executive Board meets at Delevan Lake, Wisconsin to plan activities for the coming year. Grace Petersen, Frances Allis, Minnie Cohen, Dorothy Kozeluh.

Edith Barstow is choreographer for the Dave Garroway TV show and **Joan Woodruff** is directing the dances for Wayne King's weekly TV hour.

Comes harvest time and Chicago dancers are seeing a lot of state fairs. **Jeanette Noel** is piloting one troupe on an extensive tour of the grand stands and **Margot Koche,** pioneer in this business, is out with another.

North Shore Music Theatre's production of MERRY WIDOW had **Helen Constantine,** late of Ballets des Champs Elysees, doing three solos in a style reminiscent of **Riabouchinska** at her best. In an era of hard styles and flailing arms, it was good to see an American dancer who can move her arms so beautifully. Comedian **Jack Harrold** and a quartet of lesser lights did a well-staged lampoon on opera ballet patterned after that bit Balanchine designed some years ago for the Broadway production of Merry Widow.

Madge Friedman and **Cary Roberts** appeared in four clever dance skits in the teen-age fashion show put on by the State Street conference in the Opera House.

Bentley Stone and **Walter Camryn** have opened the new season in a new and enlarged studio, with two floors of space this time, and in good modern decor.

The **Chicago Dance Council** starts the activities of the year with an International Revue to be given October 15.

Ann Barzel

•

SAN FRANCISCO

Seen among visiting notables at recent concert at Mills College was **Jimmie Starbuck,** who was here for short visit with his mother. . . . **Janet Sassoon,** who went to Paris a few months ago to study has returned home because worried about insecurity in the air abroad. . . . Dancer-gone-actor **Laverne France** was much feted here while appearing in LOST IN THE STARS at the Curran Theatre. . . . **Alan and Blanche Lund** were most popular during their engagement at the sophisticated Peacock Court of the Hotel Mark Hopkins. In fact, time has shown that dancers draw the greatest crowds there. Can you imagine what will happen in October when **Marge and Gower Champion** open there? . . . **Guillermo del Oro**

Masters of the dance choose Leo's Advance...

NYLON LASTEX OPERA HOSE. The new longer wearing lastex opera hose. No sizes to fuss over—stretches to size. Hip length. In Black, Suntan, Natural and Ballet Pink. $4.95
LASTEX TIGHTS (colors as above)..... 6.95
Silk or Nylon Opera Hose (colors as above) 4.95

LEO'S "ZIP-ON" TALON-STYLE DANCE BELTS.
Women. Woven mercerized cotton elastic. Sizes 26 to 40. 6" wide. Give hip meas....$3.95
Men. 6" woven surgical elastic. Sizes 24 to 34. Black or White. Give waist meas.....$2.65

Agencies in principal cities. No branch stores.
ADVANCE THEATRICAL SHOE CO.
32 West Randolph St. • Chicago 1, Illinois

MABEL HORSEY'S Studios
Tap • Toe • Ballet • Acrobatic
Drama • Music • Sight Reading
Piano, Popular & Classics
CI 5-9467 1697 Broadway Suite 607 N.Y.C.
Leonard Dickerson, Gen. Mgr., CI 5-7358-9
Approved G. I. Bill of Rights (Male and Female)

DONALD SAWYER
BALLROOM AND TAP
Write for new list of Teacher's notes
637 Madison Ave., New York 22, N.Y.
PLaza 3-8639

BATON TWIRLING CLASSES for DANCE TEACHERS
Every Thursday at 11 a.m.
Private classes by appt.
1697 Broadway, Room 302
for information write or call
JACK KING
149-01 Jamaica Ave. Jamaica 2, N. Y.
Tel. Ja 6-8377
BALANCED TWIRLING BATONS FOR SALE

"ACROBATICS"
Specialized Training
JOE PRICE CO 5-8680
1697 Broadway Suite 302 N. Y. C.

is busy flying between S. F. and Hollywood, conferring with top movie execs concerning coming movie dance spectacle, for untitled film. . . . **Tom Bruce Reese,** former members of the Shawn's Men's Group has left S. F. to teach painting in a St. Petersburg, Fla. high school. . . . **The Pacific Dance Theatre** will supply the dance sequences in the production at Stern Grove of MERRY WIDOW. **Merriem Lanova** was scheduled to appear in a cancan solo and the folk dance group of the P. D. T. were to appear as an ensemble. . . . The season of the **San Francisco Ballet** came to a close at Stern Grove with Willam Christensen's fragile work, RUMANIAN RHAPSODY. It featured **Peter Nelson,** who was shown to great advantage. . . . This year's Folk Dance Festival drew over five thousand spectators at the Civic Auditorium. Various Bay area groups participated.

Beatrice de Baltazar

●

Popular favorites with West Coast audiences, the Mexican team of Anita and Antonio have been appearing recently at the Sinaloa in San Francisco and other smart spots in authentic Mexican dances.

The 1950 Summer Convention of the CHICAGO NATIONAL ASSOCIATION OF DANCING MASTERS

The Chicago National Association of Dancing Masters had an unusually lively normal school and convention. One unusual feature was authentic American Indian dances presented by **Chief Clearwater,** snagged by **President Edna Christensen** right out of a reservation in Wisconsin. Daily forums on ballet terminology conducted by **Elisa Stigler** helped teachers get their basic vocabulary established and cleared up many controversial points.

Social affairs included slick entertainment with special plaudits for acrobatic dancer **Alice Moorehouse,** who danced at

Curtain going up...

and performance-proven CAPEZIOS take the spotlight.

MARGE & GOWER CHAMPION

For over sixty years, Capezios has served the teacher . . . the student . . the professional dancer with the maximum of skilled craftsmanship and quality. There is a Capezio dance shoe for every form of dance from Classic Ballet to the Charleston. Visit the Capezio agency in your city or write for your 1950 Capezio dance catalog. The name Capezio in the lining of your dance footwear is your assurance of true economy, value and service.

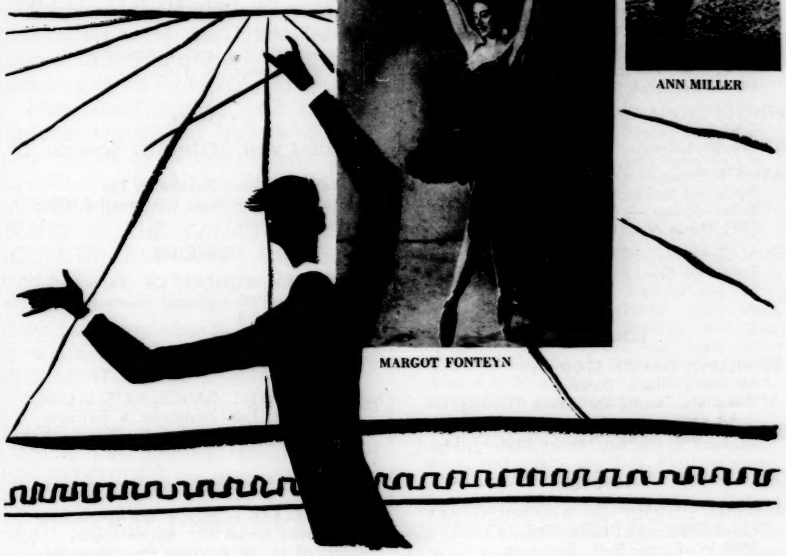
free A set of 12 miniature photographs of famous dancers will be sent to you on receipt of 10 cents to cover postage and mailing. Address Capezio, Dept. DM-750

Capezio
THE DANCER'S COBBLER SINCE 1887

Executive Offices:
1612 Broadway, New York
New York • Boston • Chicago • Los Angeles
Hollywood • San Francisco

Agencies in Principal Cities

ANN MILLER



MARGOT FONTEYN

SCHOOL DIRECTORY

ARIZONA

GERTRUDE MARY SCHWAB
School of Dancing
8 North Tucson Blvd., Tucson

CALIFORNIA

KATHRYN ETIENNE SCHOOL OF BALLET
Endorsed by Ballet & Movie Stars
Literature on request. Cherokee Bldg.,
6636 Hollywood Blvd., Hollywood 28 Hi 1794

"RUTH ST. DENIS FOUNDATION STUDIO"
Oriental — Lyric — Modern
3433 Cahuenga Blvd., Hollywood 27

MASON-KAHN STUDIOS (inst. "Ice Follies")
All types dance for all ages UN 1-2110
1125 Market St., San Francisco 3

ARTIST STUDIO, Julia Stuart, director
Television — Radio — Stage
204 Santa Monica Blvd., Santa Monica, Cal.

FLORIDA

ARMOUR BALLET STUDIOS
908 So. Rome Ave., Tampa, Fla.
812 — 12th St., West Brandenton, Fla.
533 West Ave., Miami Beach, Fla.

ILLINOIS

BERENICE HOLMES SCHOOL OF BALLET
184 West Washington Street, Chicago

RUTH PAGE
540 North Michigan Ave., Chicago

BELLE BENDER BALLET SCHOOL
Training for Opera — Concert — Theatre
410 South Michigan Ave., Chicago

JOHN PETRI BALLET SCHOOL
Ballet — Character — Interpretative
228 So. Wabash Ave., Chicago

PENTHOUSE DANCE STUDIO
Ballet, Tap, Acrobatic
64 W. Randolph St., Chicago 1, Ill.

BENTLEY STONE-WALTER CAMRYN
School of Ballet
185 W. Madison St., Chicago 2, Ill.

ARMSTRONG - REED STUDIO
Bernadine Hayes, Director
Ballet — Tap — Character — Hula
1543 Morse Ave., Chicago 26 She. 3-0752

GLADYS HIGHT SCHOOL OF DANCING
Trains for Teaching Opera — Theatre
153 No. Wabash Ave., Chicago, Ill.

LOUISIANA

DE VILLROI DANCE STUDIOS
M. Pierre Villere, Director
Complete Faculty for Dance Training;
All ages
1312 Canal Street, New Orleans 13, La.

MICHIGAN

ARMAND SCHOOL OF THEATRICAL ART
Ballet — Voice — Drama — Music
2657 W. Grand Blvd., Detroit 8

MISSISSIPPI

ELEANOR BEAUFAIT SCHOOL OF DANCE
Ballet — Toe — Tap and Acrobatics
Vicksburg

MISSOURI

MYLDRED LYONS STUDIO OF THE DANCE
Ballet—Tap—Acrobatic
Mainstreet Theatre Bldg., Kansas City

NEW YORK

MODERN DANCE SCHOOL, YM & YWHA
Doris Humphrey, Director AT 9-9456
Lexington Ave. & 92nd St., N. Y. C. 28.

DALE H. MORATH
Modern Dance
63 East 11th St., New York

OSCAR DURYEA SCHOOL OF DANCE
Ballroom Dance Descriptions, Old & New
Hotel des Artistes, 1 W. 67 St. EN 2-6700

EVE GENTRY
330 East 43rd St. MU 9-8264
Now Booking 1950-51 Dance Engagements

DANCE NOTATION BUREAU
Notators to Ballet Society GR. 3-3988
Ann Hutchinson, 33 W. 8th St., N. Y. C.

JACK STANLY SCHOOL OF DANCE
Tap, Ballet, Acrobatics, Spanish
Day and Evening Classes
1658 B'way (51st St.) N. Y. 19. CO 5-9223

THE SHURMAN SCHOOL OF THE DANCE
Ballet - Tap - African - Character
Prof. Training for Theatre and Teacher
Also Children's Classes . . . G.I. Bill
World Renowned Faculty (see ad)
Carnegie Hall Studio 843, N.Y.C., Ci 6-5935

JEAN ERDMAN
Dance Technique and Composition
77 Fifth Avenue, N. Y. C. 3

OHIO

ANNELIESE VON OETTINGEN SCHOOL OF BALLET
Ballet, Character, Acrobatic, Tap
2816 Woodburn Ave., Cincinnati 6, Ohio

TENNESSEE

HELEN JONES SCHOOL OF DANCING
421 Walnut St. (Cadek Conservatory)
Chattanooga 3

UTAH

MANYA MARTELL DANCE ARTS STUDIOS
Ballet, Toe, Tap, Acrobatic & Ballroom
44½ S. Main St., Salt Lake City 1, Utah

WISCONSIN

PETROFF SLABY SCHOOL OF DANCING
Approved Under G.I. Bill of Rights
Cor. of N. 28 & Wells Sts., Milwaukee

Two Presidents get together at the August convention of the Chicago National Association of Dancing Masters. Phil Osterhouse, President of the Dance Masters of America and Edna Christensen of the C. N. A. D. M.

the Officers' Ball which opened the Convention. Most artistic program, and one which was received with the most sincere appreciation of the convening teachers, was Mark Turbyfill's presentation of dances to poetry. The dances were beautifully performed by **Vela Montoya, Jane Bockman, Bud Tygett, Luca Baroncek, Genevieve Gedraitis and Jean Russell.**

Faculty members **Muriel Stuart** and **Laurent Novikoff,** who had graced the Pavlova Ballet for many years, got together for some interesting reminiscing.

Honorary memberships were extended to Ruth St. Denis, Laurent Novikoff, Fred Kelly, Margaret H'Doubler. Life memberships were given to Tom Birchler, Edna Christensen and Leo Kehl.

Officers of the C. N. A. D. M. for the coming year are: president, Edna Christensen, vice-presidents, Gladys Benedict, Ermie Schultz and Minette Buchmann, secretary-treasurer, William Ashton, principal, Mildred Floerke, director of work, Elisa Stigler, sergeant at arms, James Lackey, board of directors Leo Kehl, Marie Frank, Pearl Allen, Andy Quaid, Dorothy Donelson.

Ann Barzel

via the grapevine

(*Continued from page* 6)

The management of the Louisville, Kentucky Symphony Orchestra has announced, in fact, the whole city of Louisville proclaims it with pride, that the Louisville Symphony Orchestra will appear at Carnegie Hall, in New York City on December 29, 1950, to play the William Schuman opus, JUDITH, a work written for orchestra to serve as accompaniment for a thirty-minute solo dance for **Martha Graham.** This dance was world premiered in Louisville on

GEORGE CHAFFEE
- Ballet -

Class & Private Instruction
Adelaide Vernon, ass't.
Circular on Request
139 W. 56th St., N. Y. C. CO 5-9379

JACOB'S PILLOW
DANCE FESTIVAL and UNIVERSITY of the DANCE
Season of 1951
Announcements ready by April 1, 1951
For Information Write:
TED SHAWN, *Director*
Box 87 Lee, Mass.

The Organization of which your dance teacher is a member..

DANCE MASTERS OF AMERICA

This Leading National Organization is rigidly selective in its membership with a high standard of requirements that must be fulfilled by every member. He must prove himself a qualified teacher, from a professional and personal character basis.

A list of members in your locality is available.

Teachers who are interested may write for information regarding membership:

LEROY THAYER, Sec.-Treas.
1644 Connecticut Ave., N.W.
Washington 9, D. C.

January 5, 1950. Needless to say, Martha Graham will be among those present on December 29 at the Carnegie Hall. This is Louisville's second try at a New York performance. The first failed to jell because Martha Graham had conflicting commitments.

Janine Charrat will join the ranks of other visiting French luminaries to guest star with the **Ballets Marquis de Cuevas** next month, when it debuts at the Century Theatre . . . **Etienne Decroux,** celebrated French mime, seen here only in French film imports like L'ENFANTS DU PARADIS, is to make an American debut this winter, sponsored by A.N.T.A. . . . The **New York City Ballet** returned in a body on September 21, landing at Idlewild Airport, N. Y.

Friends, relatives and balletomanes were on hand to welcome the company back from its first visit to England. The company goes into rehearsal October 10th for its Fall season at the New York City Center beginning November 14th . . . Nobody who ever saw the **Felicia Sorel-Gluck-Sandor** team in operation at the Dance Center of the late 1930's will ever forget the dent that colourful twosome made in dance topography of the times. For those who never saw them, an experience is in store. A new joint company is in formation to be built along repertory lines similar to the Dance Center of the past. Starting with a November date, the joint companies will give fortnightly performances, tentatively set for the Studio Theatre. Choreographers are still auditioning dancers at time of going to press.

Miss Sorel's group will function independently, but both will stage new ballets as well as revivals. Miss Sorel's new works are listed as CRY WITCH (case of Salem witchcraft), BLUES IN THE BALLET, A LONG JOURNEY (provincial Americana), and MEDEA. In the latter, Miss Sorel will appear as Medea. For Mr. Sandor's company Miss Sorel will mount a work called ANDROCLES AND THE LION.

Mr. Sandor's group will be seen in his new ballets entitled FRANCESCA DA RIMINI, ESCAPE and LES SYLPHIDES (an original conception of Chopiniana). His versions of EL AMOR BRUJO and PETROUCHKA will be revived for the company. The

RONNA SUPPLIES
Your capital's center for your complete dance needs
WRITE FOR FREE CATALOG
1702 Kay St., N.W. Washington, D. C.

EDNA McRAE
SCHOOL OF THE DANCE
Ballet — Character — Tap
Registration for winter season begins August 21
Information sent upon request
Fine Arts Bldg., 410 S. Michigan Ave.
Chicago 5, Ill. Phone: Webster 9-3772

directors • irwin j. weill • alexandra warenik
ballet academy

11. 9-4522 • 11. 9-8115
98-120queens boulevard • forest hills, n. y.

HUAPALA
HAWAIIAN DANCES
Ancient and Modern
Summer Session July 5 - Aug. 18
108 East 30th Street N. Y. C. LE 2-4044

Masters of the dance choose Leo's Advance ...

PRINCESS PRACTICE COSTUME. Semi-fitted bodice and contrasting rick-rack trim. Two ruffle skirt with full flare and simple Talon Zipper closure back. With matching panty. Sizes 4 to 20. In Pink, White, Blue and Black. **MERCERIZED BROADCLOTH** $4.75

"TU-TU" PRACTICE COSTUME. (not illustrated). Lovely, long-wearing. Sanforized broadcloth. Black, Pink, White and Blue. Matching pants, $1.75 extra. Sizes 6 to 8 .....$3.65

Agencies in principal cities. No branch stores.
ADVANCE THEATRICAL SHOE CO.
32 West Randolph St. • Chicago 1, Illinois

VERONINE
VESTOFF
dance routines
$1 each WITH MUSIC
$4.00 for any 5 Routines
$7.00 for any 10 Routines

The Golden Doll—Character Toe
Rustic Carnival
Russian Dance
Russian Folk Song
Russian Peasant Dance
Russian Sweethearts
Silver Star Polka
The Firefly
Tamara
Sylvia Dances
Sleeping Beauty Valse
The Jockey
The Moon Fairy
The Way of Old Pekin
The White Peacock
Titania
Tyrolian Folk Dance
Valse Bluette
Valse Polonaise
Young and Old
Pas de Trois
Obertass—Polish Country Dance
Pas de Deux
Petite Polka
Pierrette—Classical Toe
Pierrot
Poet's Love
Polish Bride
Polish Mazurka
Polka Caprice
Polka Musette
Pomponette—a character dance
Puppets
Rendezvous—a character solo
Serenade d'Amour
Dance Tyrolese
Echo of the Ballet
Esmeralda Galop
Fascination Valse
Gavotte "Lady Betty"
German Peasant Dance
Gopak
Grand Valse Brillante
Hungarian Folk Dance
The Hussar
Kaleenka
La Danseuse
Na Beregn Polka
Naughty Girl Polka
Russian Couple Dance
Caucasian Veil Dance
The Hungarian Don Juan
A Russian Maid
Moment Lyrique
Air a Danser
A la Valse
Badinerie
Belinda Polka
Bon Vivant
Bow and Arrow
Chinese Dance
Champagne Galop
Columbine
La Coquette
Dance of the Magyars
Danse Serpentine
A Mexican Flower

Chin-Fu's Wedding; 24 pages of music; complete dance instruction.....$1.50
A Holiday in Russia; 20 pages of music and dance notes.....$1.50

No C.O.D.'s *Send money order or check*
DANCE **BOX 446**
503 W. 33 STREET, NEW YORK 1, N. Y.

joint company will appear in the work of a guest choreographer, **Philip Lanza,** who will offer a ballet to be called FAMILY ALBUM . . . Among **Mia Slavenska's** new dances presently being toured by her company is an Arabian dance especially created for her by **La Meri** while the two were sharing billing at Jacobs Pillow this summer . . . New and unheard of method of job-getting was demonstrated last month by **Ann Hutchinson** who stepped into the ensemble of KISS ME, KATE without having had a single rehearsal with the group. She had learned her part completely by studying the dance notation script of the choreography for KATE, upon which she and fellow members of the **Dance Notation Bureau** had worked last Spring. Of course, the fact that she looked and danced the part to perfection didn't hurt much . . . Apropos of the work of the Dance Notation Bureau, this month it has brought out its first publication, a book called **"Dance Technics and Studies",** which is a handbook containing examples in Laban notation of choreography from such masters as Balanchine, Graham, Holm, Humphrey, Limon, Oboukhoff, Veen and Weidman. The book can be obtained by writing the Bureau. **It sells for $1.85** . . . **Alwin Nikolais** is engaged this season, among other affairs on his busy agenda, in writing a book on dance notation, which will be called "Choroscript", because that is the name Mr. Nikolais has given to the method invented and used by him. The book is due for early winter publication . . . **Zamira Gon,** Israeli dancer, is the first of her school of dance to appear as a cafe entertainer. She opened at the Cafe Habibi in New York, September 14th in a series of Arabian, Hindu and Palestinean divertissements. She is also teaching guests Israeli folk dances, in emulation of cafes of other national types where this type of community dancing has proven everybody's dish . . . The **Sadler's Wells** fever of 1949, from which some of us are not yet fully recovered, was conspicuous by its absence in September, 1950, on their second visit here. Although there were a number of friendly parties by New York hosts, the best of them given by **Clayton Cole** and **Arthur**

THE DANCING TIMES
(founded 1910)
for
the varied aspects of
dance in England
in story, photo and criticism
Annual subscription: **$2.25**
payable to Dance Magazine,
503 West 33rd Street, N. Y.

In CANADA it's
BERNADETTE CARPENTER
"The Shop for Dancers"
Theatrical shoes by Freed of London, Eng.
as worn by many of the world's leading dancers including Margot Fonteyn, Moira Shearer, Beryl Grey, Pamela May, Violetta Elvin, Svetlana Beriosova, Collette Marchand, Nathalie Philippart.
Also all accessories for student or professional
Write for catalogue
38 Bloor St. E. (at Yonge), Toronto, Ontario

DANCING SLIPPERS and ACCESSORIES
Practice and Class Costumes
JOSEPH
THEATRICAL & DANCE FOOTWEAR
38-52 TWENTY-EIGHTH STREET
LONG ISLAND CITY 1, N. Y.
Write for descriptive catalogue

Associated Fabrics

sets the costume fashion tempo for patterns, fabrics, and novel ideas.

WRITE FOR COSTUME FABRIC CATALOGUE

ALSO AVAILABLE—Illustrated pattern circular of approximately 110 sketches . 25c

ASSOCIATED FABRICS CO
10 East 39th St., New York 16, N. Y.

Todd, on the whole the hands-across-the-sea spirit was better demonstrated at the box office than by cocktail and canape. The first and official reception given the principals of the company took place at the British Travel Center in New York, where Mmes. **de Valois, Fonteyn and Shearer,** and **Frederick Ashton** were welcomed by the New York press and by Sir Harold Boulton . . . At the **Ethnologic Dance Center,** where Isadora Duncan once lived and infused the place with a penumbra which still lingers after thirty-five years, **La Meri,** the present tenant and hostess, held the month's gayest and most unchi-chi party. It was in honour of the first three graduate students of the four year course of the Academy of Ethnic Dance Arts. These are **Rebecca Harris, Mari Lyn** and **Peter di Falco.** Photo of a few of the characters present appears in this issue on page 8 . . . **Adelphi College** staged a program, replete with art exhibits, music and punch in honour of **Ruth St. Denis** on September 22 at the Adelphi College Little Theatre in Garden City. Miss St. Denis' New York recital took place at Carnegie Hall on the 29th September . . . Brides of the month of September include **Shirley Eckl,** who married **Jack Parker** at the Riverside Church in New York on September 6, **Gina Snyder,** who married **Robert Morea** at the Little Church around the Corner on September 16, and **Felisa Conde,** who married **Nick Vanoff** at St. Malachy's in New York September 2nd. The latter couple were erroneously wed by us in the last issue in Pittsburgh instead of New York. Sorry . . .

•

Dancers looking for an intime stage will be interested in **Orest Sergievsky's** Theatre Studio of the Dance, which bows as a small chic concert theatre on October 8th with a show to be called Dance Varieties. The October 8th program features **Aennchen, Tashamira, Margaret Severn, Roberta Banks, Ed Sinclair** and **"some surprises".** Does this mean friend Orest doesn't intend to dance on the program? This will not only be a surprise, but it will hurt, too. We're as tense as a magnetic coil waiting for this "surprise", Orest — it better be good! .

Russell Records

P. O. BOX 328
VENTURA, CALIF.

130 TAP ROUTINES
by JACK MANNING
$1.00 each, 10 for $7.00
Write for Catalog
Box 10, **DANCE MAGAZINE,** 503 West 33rd Street, New York 1, N. Y.

YOU CAN STILL TAKE ADVANTAGE

OF THIS

Special Pre-Publication Offer:

The 1951 Dance Calendar

better than ever, with stunning pas de deux pictures of famous dancers, and bound for permanent pleasure, is on the presses now. If we receive your order prior to October 31st a FREE imprinting of your name, studio and address will be made on the decorative Season's Greetings cover (on all orders of 100 or more). If your order is received after October 31st there will be a charge for this service.

The 1951 Dance Calendar **will again fit into a #10 envelope so that each one you mail to your friends, students, customers will cost you only 3 cents in postage.**

Among the famous dancers represented on these twelve calendar pages are Margot Fonteyn, Alicia Alonzo, Mia Slavenska, Gisella Caccialonza, Marge and Gower Champion, Igor Youskevitch, John Kriza, Andre Eglevsky, Leon Danielian and many, many more equally delightful artists.

25c each; $15.00 per 100; $12.50 per hundred for 500 or more; $10.00 per hundred for 1000 or more. Write for quotation on orders of 5,000 or more.

Don't Delay, Dancers, Teachers, Business Companies, Get This Important Christmas Item Ordered Today.

DANCE Magazine, 503 West 33rd St., New York 1, N. Y.

news from Studio and School

Nick Castle and **Marjorie Jeanne Field** are opening a new school in Hollywood... **Bronislava Nijinska** has moved her Hollywood school to a new address, and her faculty will be augmented by **Eleanora Marra** and **Irina Fokine** . . . For the 30th consecutive year the Viles Studio in Hyde Park, Mass. has opened its doors to dancing pupils. Present head of the school, **Lilafrances Viles** welcomed the community in an "Open House" on August 30th . . . Ditto for the **Buster Cooper** (the Dream tapper) School of Magnolia, Ark. which, although it has been functioning only a few years, is one of the brightest dancing corners in the whole middle South. Mr. Cooper held Open House September 8th . . . The **School of Dance Arts** has opened a branch in Great Neck, N. Y. to meet the demand imposed on the central school at Carnegie Hall by parents who find the wonderful L.I.R.R. insufficient as a means of transportation for their children. Now the children can study with the same excellent faculty right at home in their own community . . . **Teresita Osta,** distinguished Spanish dancer, really left her mark on the campus of the State University of Iowa, where she taught a four-week summer session in Latin American dances, comprising those of Argentina, Venezuela, Colombia and Peru. Peru won hands down as a favorite, reports Teresita. She also appeared in a recital of Latin American dances at McBride Auditorium on the campus on July 27th . . . For the first time since her return from Africa, **Pearl Primus** is making available to teachers and professionals the authentic material she gathered on her trip. Her classes in New York will include dances, lectures, drumming, exhibits and film showings . . . **Vivien Altfeld,** choreographer for the Lyric Theatre of Houston and founder of the Houston Ballet Company, will teach dance for the theatre, a new course at the U. of Houston this Fall. Next spring Miss Altfeld will teach ballet on this campus . . . **Jean Erdman** and her company returned a few weeks ago from Colorado, where they participated in the Colorado Creative Arts Festival at Boulder. Over a thousand people turned up to see their final program which featured a new work entitled "The Fair Eccentric, OR, The Temporary Belle of Hangtown", based on Gold Rush times and manners. Back in New York, Miss Erdman is adding a production workshop in her school curriculum. It is open to dancers, designers, composers and others interested in dance theatre. There will be a theatre performance at the end of each term (12 weeks) . . . Two graduates of the **Jan Veen** School in Boston have been accepted on scholarships by the **Charles Weidman** School in New York. Mr. Weidman's keen eye singled out **Gloria Coutchavlis** and **Frank Benedict** when he taught a master class for Mr. Veen last March during his visit to Boston.

SOON TO BE AVAILABLE IN ANSWER TO THOUSANDS OF REQUESTS!

Eileen O'Connor's

FLEXING FOR BALLET

A CLEAR AND VALUABLE BOOK. A TREASURE OF PRACTICAL INFORMATION. THIS IS THE VOLUME THE TEACHERS AND STUDENTS OF DANCE HAVE BEEN WAITING FOR.

EXPLICITLY WRITTEN AND PRESENTED, HERE ARE 100 BARRE AND FLOOR EXERCISES FOR LIMBERING, STRETCHING AND CONTROL OF MUSCULAR DEVELOPMENT FOR STUDENTS OF BALLET. A HUNDRED FINE PHOTOS OF FAMOUS DANCERS ILLUSTRATE THE EXERCISES.

Miss O'Connor's articles on flexing for ballet have appeared in DANCE Magazine for the last year and a half, and will be available in book form in November of 1950.

LIBRARY EDITION: permanent hard-cover volume for your library: **$2.00**

STUDENT EDITION: paper bound: **$1.00**

Chapter 1 — The Five Positions Clearly Explained Exercises for Feet and Ankles
Chapter 2 — Exercises to Stretch the Calf
Chapter 3 — Exercises to Stretch the Thigh
Chapter 4 — Stretching Exercises for the Hips
Chapter 5 — Exercises to Stretch the Waist
Chapter 6 — Exercises for Diaphragm and Breathing Control
Chapter 7 — Exercises for the Underarm and Neck, and to release Tension in the Small of the Back
Chapter 8 — Control Extensions
Chapter 9 — Carriage of the Arms
Chapter 10 — Balance
Chapter 11 — Reducing through Flexing

TO GUARANTEE YOUR COPY OR COPIES OF THESE LIMITED EDITIONS, RESERVE YOUR COPIES TODAY.

DANCE Magazine
503 West 33 St.
New York 1, N. Y.

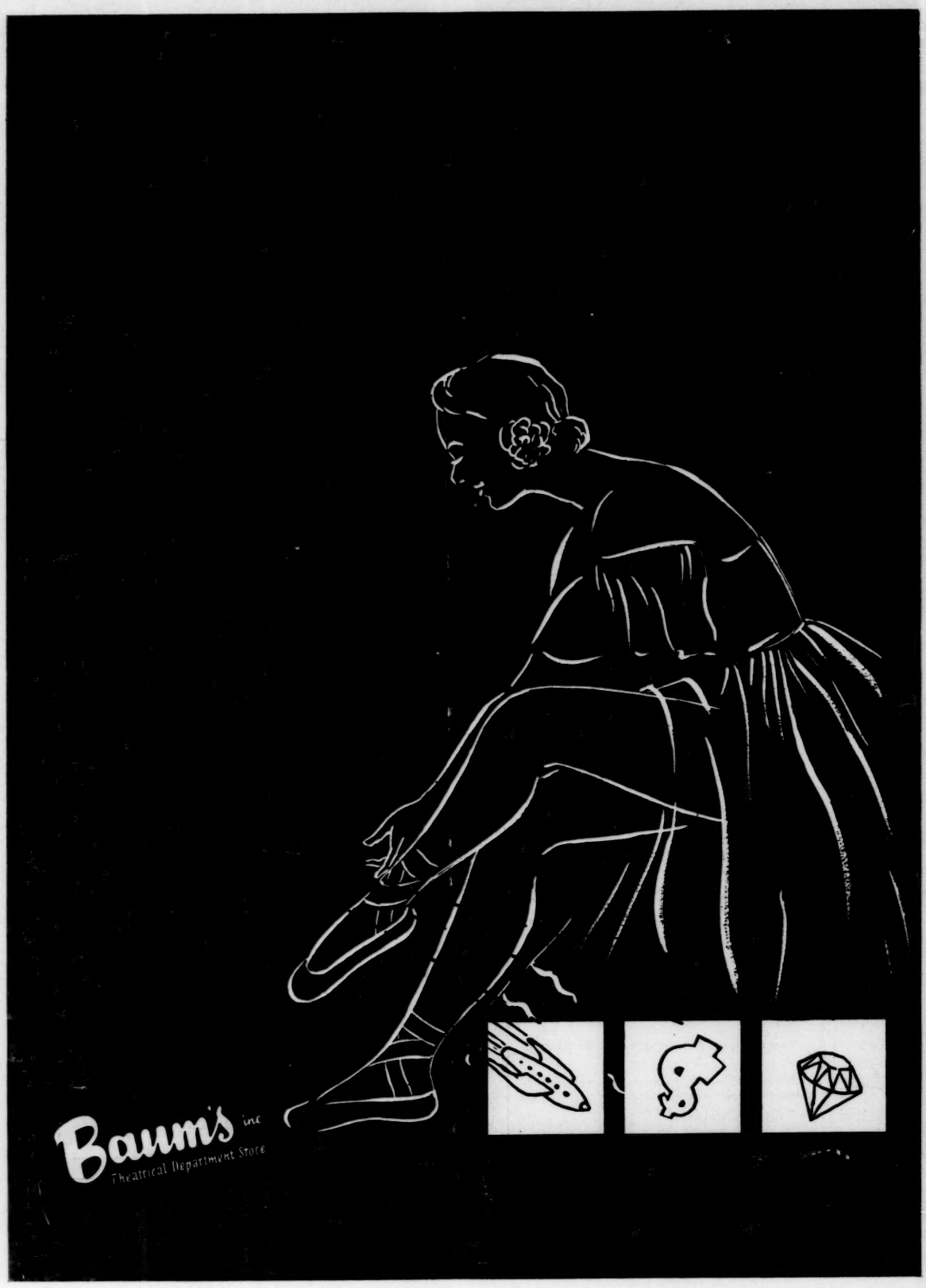
Please send me .....copies, LIBRARY EDITION, $2.00 ea. I am enclosing $..... cash money order

Please send me .....copies, STUDENT EDITION, $1.00 ea. I am enclosing $..... cash money order

Name.....

Address.....

City..... Zone..... State.....


Baum's inc
Theatrical Department Store